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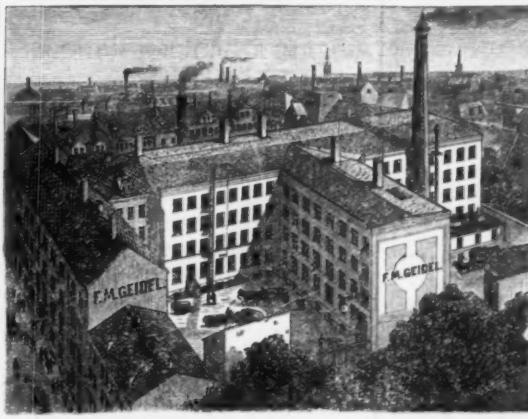
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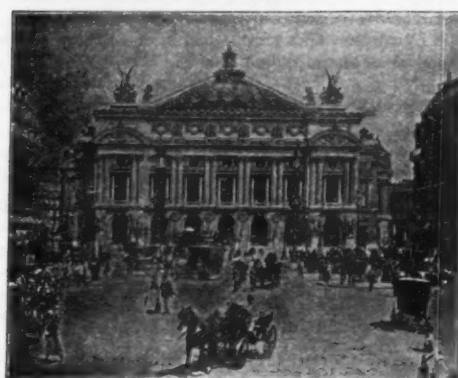
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PARIS, October 7, 1896.

CZAR'S ECHOES.  
Maintenon, qui l'eût cru?—RACINE.

**I**T is hardly worth while for Americans to send word over to Paris to have some achievement or commission performed during the time of a fête, especially during the reception of so precious a guest as the Emperor of the Russias.

Imagine the conditions. Every street for blocks, every way, guarded by double rows of mounted dragoons; whether stationary or moving, the royal party remaining always the centre of a solid square of armed force; fringing out from this square, covering every indirect passage, a solid massed square of human beings, extending for blocks, and packed as grains in sand or leaves in a young artichoke; outside of that a mass of city commerce dammed by impossibility, wedged and waiting; outside of that, a circle of military armed to the teeth covering the fortress circle, and radiating from that, as spokes from a hub, lines of military guarding the roads of entry leading to the city.

Imagine then, with every movement of the tiny royal germ within, this whole phalanx moving upon its axis as a ballet figure upon a stage. Add to this the fact that this movement comprised some four divers locals each day, and then you may imagine the practical passability of the city conditions during the days of October 6, 7 and 8, and the chance of achievement of ordinary action.

No music. No music anywhere—comparatively. Of course the strand of music was thrown into the ensemble, because it was artistic to have it there, but there was no music, as it might have been. I do not mean either the brazen blaze and blare of music noise. I mean the rhythm of music that belongs to the fête, as the pulse beat does to the flow of the red blood through our bodies.

Of course there was music, but the stereotyped Russian Hymn and Marseillaise at stated times and at rare intervals only accented the impression of being placed in the ensemble because it belonged there as an artistic element, but by no means as food for hungry desire.

The most dramatic passages were left unmarked by a strain. Military effects in all their glory, royalty, alliance, passion, national, personal and relative, the youth and beauty of the imperial guests, events of the most theatrical effect—all unmixed with a band harmony, all insufficient to stir to that peculiar something whose only outlet is music.

Hour after hour of patient waiting, not a throat opened, not a voice raised, evidently not a tune in the brains of the gay thousands. Moments of thrilling solemnity and no surging of sentiments to some noble strophe. Times of thrilling excitement, not a battle song, not even the Marseillaise or Ça ira. Moments of reaction, not a college song, song of the people, not even a café concert snarl. Not even a drum beat, extra or spontaneous, to mark the fevered pulse beat of excitement.

And it is always this way here. Music does not complement popular excitement here as it does elsewhere, as even with us. I have been tried by this absence of music as a feeling at the fêtes here ever since I have been in the place. I have excused it again and again, but this time settles it. It seems incontestable that the eye is the leader in popular demonstration, and that ear happiness is left wholly to the music culte.

Is it barely possible that while the French musicians are all that is musical in spirit, soul taste and activity, and in the passion for correct musical propagation, the race as a race, the people as a people, are wholly theoretic? Music would figure differently in public demonstration if the people hungered for it with desire. They hunger for the theoretic part with desire; and see what they get! I have suffered more from lack of music in France than I ever have from hunger or thirst—or cold, which is worse.

\* \* \*

The fêtes were marked by two coincidences. The first day was the birthday of the immense obelisk which was

erected on the site of the historic guillotine on the Place Concorde, just sixty years ago. On the last day occurred the death of General Trochu, the unfortunate Governor of Paris, who it appears Paris was unfortunate enough to have had for governor. The third day of the last Russian fête at Paris was marked by the death of General MacMahon.

M. Henri Roujon, directeur des Beaux Arts, who has charge of the Conservatoire direction and all that touches the artistic side of the city, had control of the decoration of various buildings erected or set apart for the royal needs. Among them the depot which was erected specially out near Passy, after the fashion of a Marie Antoinette fancy, a cult which the Empress specially loves. His last task just before the arrival of the train was to have white roses scattered over the carpet. The marble Méditation, by Puech, was one of the ornaments of this coquette little nid.

The Empress wore a diadem at dinners, at the Opéra and Comédie Française galas, and at the Versailles gala a small crown. The appearance of the Emperor and Empress in one of the windows of the Versailles palace was one of the most dramatic events of the visit. The Empress slept in the room in which Louis XV. died. The Hall of the Clocks was the chamber allotted to the Emperor, his officers installed in the room adjoining, which was the library of Louis XVI. In the historic chambers of Madame de Maintenon it was that the President of the republic stretched his weary bones!

The dinner was served in the grand Battle Gallery, where the history of a king is told in tapestries and where hangs the only tapestry saved from the fire of the Tuilleries. Before the Czar's eyes as he sat at dinner hung the Entry of Henry IV. into Paris and the Battle of Fontenoy.

After dinner Coquelin recited *Le Sous Préfet aux Champs*, by Daudet, chosen at the suggestion of the Prince Dolgorouky, who remembered hearing the old Alexandre telling his son about that particular piece.

Over twenty-five years ago, M. Gailhard, now director of the Paris Opéra, sang the Air of the Laborers, from Haydn's Seasons, before the Czar's grandfather, so this was chosen

as the piece which M. Delmas should sing before their majesties. Sara, the inimitable, although suffering from a bad cold, recited *La Nymphe des Bois de Versailles*, by Sully Prudhomme, but was obliged to leave without presentation. Delna sang an air from Samson and Dalila; Mme. Amel, of whom you have read as interpreter par excellence of ancient ballads, sang two favorites of this genre, and the Paris Ada Rehan, Réjane, who has "immortalized" herself as *Madame Sans Gêne*, played the rôle of *Lolotte* in an amusing piece which set the house roaring, the crowned heads included. The artists were rewarded by kind words and thanks of the Emperor, who was specially gracious to Mlle. Delna and Mlle. Reichenberg. The ancient dances, a pavane, passe-pied, sarabande and minuet given by the select dancers from the Opéra, including, of course, Cléo de Mérode, Subra and Mauri, dressed in the costumes of the Versailles day, were the most striking feature of this Watteau gala.

At the tomb of Napoleon the young Emperor turned deathly pale as he entered the crypt, and he stood alone for a long time with head bowed over the sarcophagus, while the Empress and her ladies remained by the altar above. (The stone of the sarcophagus came from Russia, having been the pedestal of the statue of Peter the Great.) On the departure M. Gabriel Pierné played the Russian Hymn on the organ of the chapel.

One may imagine the feelings of the old soldiers in the Invalides as they cried "Vive l'Empereur!"

The gilded dome of the tomb stands directly in front of the throne tent which had been erected on the other side of the river, as the site of the laying of the corner stone of the bridge which is to bear the name of Alexander III. The line of the bridge across was marked by strands of flags.

The very first thing to cross the bridge line back was the slowly dissolving smoke of the cannon fired at the foot of the dome, and which rolled gently over, like incense of peace between the two great dead warriors.

\* \* \*

Mr. Th. Dubois was presented among the Academicians. M. Paul Bourget missed it by being away on a journey. Among the souvenirs of the academy was a speech delivered there on the occasion of Peter the Great's visit to France in 1717. It seems that the Russian Academy is copied after the French Academy. At the Hôtel de Ville the Czar touched the superb onyx vase which was presented to the city of Paris by Alexander III.

The empress shed tears once in Paris, when seventeen little girls, children of the industriels, presented her with a superb bouquet of flowers in a vase of chased silver that was a poem in itself, representing France protecting the arts.

On the program of the Hôtel de Ville the Czar asked for *La Fête Chez Capulet*, by Berlioz, who is his favorite French composer. Delsart played for him the 'cello, his favorite instrument. Renaud sang *Roi de Lahore* and Heglon Judex. Nowhere did the young couple seem to enjoy themselves so freely and so spontaneously as at the

Comédie Française, when on the rising of the curtain all the artists appeared costumed in the traditional red cloak, trimmed in ermine, the bust of Molière in the centre framed in laurels and draped in red cloth. A poem recited by Mouret Sully, written by M. Claretie, *Caprice*, an act of *Le Cid*, and one of *Femmes Savantes*, with the Russian Hymn and Marseillaise, constituted the program.

The Czar was not well during the performance at the Opéra, which rather dampened enthusiasm. He was very gracious and amiable, however, and applause outside was at its wildest when during an entr'acte he appeared on a balcony under the illuminated Apollo's lyre. National hymns were likewise sung by the artists, and the program as already given here was not quite finished, owing to the slight indisposition of the Czar. The directors of the Opéra and Théâtre Français were decorated by the Czar, as were many other dignitaries of the city. He left lovely souvenir presents likewise to people who had been attached to his person and palace, and last, but not least, 100,000 francs to be distributed among the poor.

The mignonne grande duchesse Olga made almost as much stir as her illustrious parents. Waving good-bye to them from the car window, she separated from them at the pretty Marie Antoinette station, and was whisked off to the palace by the soft, gentle ways, while they entered the capital by the march triumphal. She is a sturdy, amusing looking, white little thing, with lovely blue eyes and her hair rolled in a long curl on the length of her head. She was always in white, with a cunning little white flat cap instead of the ordinary baby's capote. She passed her time in the garden of the palace with her good nurse and a great baroness who has charge of her. An immense Russian dog, a favorite of her papa, was among her guards, and of her suite also were three nice cows of exactly the same age and race, to keep her menu unchanged during her travels. She took rides in the Bois, and seemed delighted with everything, if jumping in her nurse's arms, throwing up her tiny hands and opening her round mouth were any sign. She had her landaus and her liveries, her men and maids of honor and her military guard, like all the grand folks.

They come back in the spring, they say. They are to be congratulated, as is everybody who can be in Paris in the spring.

\* \* \*

#### PROGRAM OF DAY'S WORK IN A VOCAL SCHOOL OF THE SEVENTEENTH CENTURY.

In the morning one hour was spent in the singing of exercises; one hour in studying poetry, history and literature; one hour in the direct study of singing, standing before a mirror so as to avoid any disagreeable movement of mouth, eyes or forehead. In the afternoon a half-hour was devoted to the theory of music, a half-hour to counterpoint, an hour to an application of the counterpoint lesson to composition, and an hour to the study of literature, continued from the morning.

The rest of the day was spent at the clavichembalo, where the vocal student learned to accompany herself and to value accompaniment as a good half of her song. She must compose a psalm, motet or song according to her humor. For recreation she went out and sang to echoes so as to judge of accents and create the disposition to color, also to listen attentively. Lastly, she must study the manner of some standard and celebrated singer and explain and analyze that manner to the teacher.

Place this program beside that of a modern vocal school in Paris, London, New York. That is the way to see what progress vocal art is making on the earth. We don't have to study to-day as these stupid old fogies did. Not a bit of it! We are smarter than they. And then, too, art is not slow and stupid, as in those days. It has become easy, good natured, genial. It comes to meet us half—oh, much more than half way!

Modern art looks after corsets by Baleine, robes by Train & Cie., jewels by False Brothers, necks and arms by Good Lazy Living, coiffeurs by Huile & Co. It demands vocal cords surely, its one cruelty. Head and heart must be empty as possible to keep up complexion, and egotism must be profoundly taken on, so that the whole system must be permeated by it. Husbands and children must be traded off and stamped out of sight, and more interesting relations taken on to cook up a "temperament," and instead of wasting time on counterpoint and literature effort is concentrated on coddling common old men and common new ones for the sake of what they can do in the science of push. Confrères, too, and all attempting similar studies in ambition, must be cuffed and boxed and packed off, and three-quarters of the lung power must be consecrated to the screaming recitative.

"I, I, I. It is I. This way, ladies and gentlemen; walk right in and see the one and only!"

Art? What's that? What do you suppose we are working for? Those stupid old codgers starved with their poetry, composition and echo studies! We are working for wealth. We sing to money. It pleases the rich to be coaxed and wheedled. They have so little to please them besides their riches. We draw to money and laugh when the hand is full. Mighty glad we don't live in the seven-

## THE MUSICAL COURIER.

teenth century! Literature! Poetry! Fiddlesticks! When you fill your bank book you know where you are. When you fill your heart and head and soul where are you? Vive le XX. siècle!

\*\*\*

## NEW MEASURES AT THE CONSERVATOIRE.

The new resolutions drawn up last May go into effect this month. The principal thing is the committee of Superior Counsel which shall aid the regular direction in matters relating to programs and study, inspection of classes, presentation of candidates as teachers, &c. It consists of three sections—honorary members, members named, and members elected. The honorary members consist of the Ministre and the directeur des Beaux Arts, the director of the conservatoire, the director of theatres. The six members named by the Ministre are MM. Reyer, Massenet, Saint-Saëns, Paladilhe, Joncières and Rety. The three Conservatoire professors included are MM. Widor, Taffanel and Lenepveu; and then three professors will be elected besides by their confrères.

That is for the musical department. Similar committees drawn from the dramatic world are appointed for the dramatic needs of the institution. These committees unite in time of discussion of subjects common to the school.

The jury on admission is chosen but for a year. There will be a special jury for every section of teaching. These important professorships are vacant, one by the election of M. Dubois to the directorship, one by the démission of M. Massenet and one by the death of M. Delhaye.

All are proud of the distinction shown M. Widor by the invitation of the Imperial Society of Music of Moscow to direct in that city in November his Second Symphony. He will give besides that a recital of his new organ works at the church Saints Peter and Paul.

When asked if he rode bicycle, the organist replied, "No, I have pedaling enough."

Mr. Colonne has started on his extended tour through England, Belgium and the provinces, to return October 23. His first concert to commence the 25th. Mr. Lamoureux commences same date, although he gives a preliminary concert the 18th. From that on we will have to take all our music once a week. Four of the best orchestras of the world playing the best music the same hour Sunday afternoon. And then not a note till the following Sunday, when you have to miss one favorite by going to the other. Was ever anything so irritating?

Sara Bernhardt insists that theatre dress makers are the historians of our day.

"I do very little teaching," said a celebrated London professor the other day. "I do not need pupils. I am not like these French teachers over there who take anything they can get. I take no one who is not endowed!"

Why, bless the dear man's heart, that little song is sung by every teacher in Paris every day in the week, and sometimes two or three times a day. That's the Litany! For refrain the pupil's name and terms are inscribed in the class book.

And the waiting public, who ache for beautiful songs and love—really love—beautiful sounds sigh and say:

"So many singers, so little singing!"

\*\*\*

## HOME FOLKS.

Débutants in the provinces over here have this disadvantage, that managers are never willing to acknowledge lack of experience on the part of a singer. At home, you know, they will say, "First appearance in this rôle," or "débutante." That of course gives a little scope for indulgence. Here they will not put it on the bills, and one is obliged to stand up in line with the work as work, not as first work. Another thing: one is often obliged to jump and take hold of opportunities as they come, even if she would wish many things different. Said a clever débutante, American: "If you wait to have everything all right you will never get there!"

Mrs. Gerard-Thiers has taken up serious vocal work once more in Paris, and with renewed strength and spirit and her habitual enthusiasm. It is marvelous the manner she has of looking younger each year. Her friends are

commenting on her renewed good looks since her departure a few weeks before. She intends to advance into the serious work of repertory this year and get into the mysteries of acting. She keeps her French up by constant conversation and study, and having exceptional intelligence and culture is storing away mines of musical thought and understanding for use in whatever way seems best at the close of this precious study time. Her voice is enlarged, controlled and made supple, and her nervous temperament is coming to be more under her will, under the calming art influence of Delle Sedie's training.

Mrs. Thiers reports things rather mixed generally in America as a result of the elections, but a prosperous season at Richfield Springs, where she passed the summer with Mr. Albert Gerard-Thiers. They were under the protection of the good Earles of the Hotel Earlington, and as you know, Mr. Thiers added much to the music of Richfield during his stay.

Charming people came to Paris this week from Boston, Mrs. N. P. Lovering and her friend, Miss Kimball. They are staying in the Madeleine quarter, and have been seeing the Czar. They are here really for the express purpose of hearing as much as possible of the best French music, with a view of comparing it with that of Germany and America. Miss Kimball is an ardent pianist, an amateur, and knows much about music besides its sound.

More and more from the work field of Mrs. Anna P. Tucker, whose forte is "expression," with all that the word implies. It is a pity that she is not over here in Paris, where she might do an immense amount of good. She is probably doing all that is planned for her in Cleveland, Ohio, where she is greatly widening her circle of influence.

Among the "parties" given during the fêtes here was a charming dinner party at the home of M. and Mme. Henri Deshayes (the composer-organist and his wife), whose balcony overlooks the Eiffel Tower from top to bottom, and which was generously called into requisition for the "feu d'artifice." Many friends were assembled, among them a gallant "capitaine des chasseurs," who had helped escort their Imperial Majesties into town, and was the hero of the hour. This talented family, who are all musical, mingled many choice gems for organ, piano, 'cello, &c., with the festivities. Mme. Deshayes strikingly resembles Mrs. Bella Thomas Nichols, of New York, and is extremely social and entertaining. You have read of her intention to open a conversation salon three evenings of each week at her home during the coming season. This will be specially for the benefit of strangers.

Mr. Maurice Grau leaves Paris to-day (12th) for a business trip to Lyons and Brussels, to return about the 21st. The big, busy man sails for America the 30th. Not a person that knows him but wishes him sincerely all the good luck he merits this coming trying year. America, as well as Europe, ought to hold up Mr. Grau's hands in his work with all their hearts.

And now even the Pope finds himself invaded by the spirit of musical progress. To help keep his guards in good humor he has had a theatre erected in the gardens of the Vatican, where concerts and musical soirées will be given. No women allowed to sing, but women may come to hear the men sing. Patience, Yvette!

In a spiritual address to the Czar in this week's *Médiastrel* M. Moreno makes known the deplorable condition of copyright affairs in Russia.

The engagement of Miss Julie Wyman for the Metropolitan Opera this year is causing much talk and stir among singers here. Universal surprise is expressed.

Sympathy for the family of the well-known organist, Mr. Joseph Audan, in the loss of their father, the venerable Pierre Louis Audan, who died this week in his eighty-fourth year.

Among the American pupils at the Marchesi school this year are the following:

Miss Wethling, Orange; Miss Brimson (nommée Toronto), Toronto; Miss Ettinger, Chicago; Miss Michelson (nommée Francisca), San Francisco; Miss Moulton, Hartford; Miss Weaver, Bradford; Miss Bell, New York; Miss Koelling, Chicago; Miss Peirce, California; Miss Wurfflein, Philadelphia; Miss Harrison, Canada; Miss Pearson, Fitchburg; Miss Lacy, Boston; Miss O'Brian, Springfield; Miss

Cousineau, Toronto; Miss Buck, Chicago; Mme. Devin, New York; Mrs. Swabacker, Chicago. Many more en route.

Mlle. Michelson (Francesca) has been engaged for the Monte Carlo season, to commence in February.

FANNIE EDGAR THOMAS.

## Music in Dresden.

DRESDEN, October 5, 1896.

GOLDMARK'S Cricket on the Hearth, which was brought out here for the first time on September 12, has been so favorably criticised by all critics of importance, with Mr. Floersheim, Berlin; Hanslick, Vienna, and Hartmann, Dresden, at their head, that it matters very little if your Dresden correspondent cannot appreciate it.

The greatest drawback of the work is no doubt the libretto, which, compared with Dickens' charming story, is weak. In my opinion there is nothing left of the diction except the title. The opera, under Schuch's leadership, was produced in an exquisite way, and the decorations, the technical machinery, &c., were above praise, and all this helped the work to a success.

The composer, Mr. Schuch, and some of the soloists were recalled many times. The work of the orchestra, as well as that of the difficult choruses, was marvelous. As a leader Schuch revealed all his musical temperament; the strettos, the dynamic effects, &c., which he got out of the score were admirable. The introduction to the third act, and the beautifully orchestrated popular songs, so incomparably well executed by the orchestra, were furiously applauded, not only on the first night but also at every repetition of the opera.

Among the soloists Scheidemantel as *Jahn* was again at his best. His little *Dot*, Mrs. Edel, was also recognized as an excellent representative for the part. To my taste she is not an ideal actress, but her singing and her fresh voice charmed everybody. Miss Wedekind represented the *Cricket*, musically such a delightful part, but personified as it is here, as a sort of half ballerina, half siren, it did not in the least correspond with the original idea of the character. As the composer, however, is said to have expressed his thorough satisfaction with the performance in Dresden, I suppose it is all right, and one ought not to think of Dickens' *Cricket*. Miss Wedekind is said to have given the part faithfully. I did not attend the performances she took part in. I saw Miss Wuschke, who sang it on September 12. Miss Bassenberger, *May*, and Forchhammer, *Edward*, did not enthuse the audience. The former did well vocally, the latter was not in any way equal to the part, to which Anthes would have done great justice. *Jahn's* dreams, the vision, with the little postilion (the future one), one cannot wish better. The beautiful "Zwischenmusikals" almost brought down the house with applause. The opera draws large audiences.

Curti's Lili Tsee, so well brought out three or four times before the close of the opera season in June, has not appeared again on the repertory.

Emmy Teleky, the greatest beauty of our opera personnel, took leave of the Dresdenians some weeks ago as *Juliet* in Gounod's opera. She received great ovations and started later for Vienna, where she is engaged for some time to come.

Lortzing's Wildschütz was revived on the 20th. The Misses Wedekind and Edel (*Baronin* and *Gretel*), both new in their respective parts, distinguish themselves vocally, although only Mrs. Edel fulfilled expectations histrionically. Of Miss Wedekind's conception of the rôle many remarks were made.

New opera artist, Mr. Greder, made his début as Beckmesser in the Meistersinger last week. He proved to be a good singer, though he did not succeed very well in the delineation of the critical critic's true character.

Runenzauber is the title of a new manuscript opera by the Danish composer Emil Hartmann which has been accepted for our court opera. Another opera novelty by Franz Lehár is called Kukuska. It has been accepted in Leipsic for a first hearing. The author of the libretto is Felix Falzari, and the plot is said to be very poetical and



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Photo, by Cameron, London.

quite original. Scene of the action is in far off Siberia. The *Dresdner Zeitung* contains a very favorable criticism of the work, by Ludwig Hartmann (only from the score, of course, as it has not yet been produced anywhere).

On September 23, the birthday of Theodor Koerner, an early work of his, *Der vierjährige Posten*, a one act play or Singspiel, with Franz Schubert's music, revised and republished by Dr. Rob. Hirschfeld, of Vienna, saw the light of the stage for the first time in Dresden. Though Dr. Hirschfeld has been very successful in the arrangement of the different numbers, to satisfy the demands of the stage of our day, the work seems rather undramatical and old fashioned. The execution, however, must be stamped as first rate. Those of my readers who are acquainted with the Koerner literature will know this little play, or very harmless story not worth reciting. The music Schubert composed to it—at the age of eighteen—is of artistic value. Of the nine different parts, combined by recitatives (the work of Dr. Hirschfeld), the terzett a cappella in G major, *Mag dich die Hoffnung nicht betrüben*, is no doubt the best; also the duet in E flat major, *Ach was wir beide glücklich sind*, is very fine. The overture, rather long and spun out, and the other numbers do not rank as highly as the above mentioned ones. *Anthes (Duval)* was very good. Mrs. Edel, his young wife, was also acceptable. The smaller parts were in the hands of Nebuschka, Erl, Greder and others.

Leo Delibes' ballet *Coppelia* closed the evening most brilliantly. The musical part, under Schuch's exquisite guidance, was again a non plus ultra reading of rare merit and peculiar fascination. Everybody who has heard this orchestra will be able to realize the effect of Delibes' music when performed with such virtuosity and marvelous dynamic and rhythmic shadings as the Saxon Royal Orchestra is able to produce. In the mazurka and the Slavic variations the uncontrollable caprices in the execution of the dances by our graceful prima ballerina, Miss Grimaldi, were congenially conceived by Schuch and the orchestra. Indescribable enthusiasm broke out after each number. The whirling tempo of the czardas swept everything before it. In a word, our people on this occasion developed quite a Southern temperament and freshness that charmed everybody. Great praise for this swing in Dresden's corps de ballet is due to Mr. Thieme, the newly engaged ballet master, of whom still greater things are expected before long. The second act (*Coppelia's* studio containing a number of automata) secured the recognition of the entire press. The third act (a mere repetition of the two preceding ones) was left out so as not to make the performance last too long. Their Majesties King Albert and Queen Carola, attended the first performance.

Concerts are coming now thick and fast. I forget how many are already heralded; they almost seem without number. Many soloists of importance will be heard. At the Nicode orchestra evenings we are going to hear Busoni play a new concerto by Novácek. Tor Aulin (from Sweden) will play a violin concerto of his own, &c. In the Royal Symphony concerts Lilli Lehmann, Ellen Gulbranson and other stars will appear. Mary Krebs will open the concert season on October 17, in the Gewerbehause. Miss Dora Koehler (a pupil of Natalie Haenisch) will give a concert of her own in November. No end of chamber music soirées have published their programs for the season. We shall certainly not die for want of musical enjoyments.

Strauss' operetta *Waldmeister* is being given daily at the Residenz Theatre to appreciative audiences. Seldom if ever has a work of this kind been so exquisitely given on this stage. Herr Kapellmeister Dellinger does wonders with his orchestra. To describe the music is impossible; it is full of charm. The witticisms did not please me as well, though one must laugh at them. Some of the newly engaged soloists did very well. A. INGMAN.

**Hungarian Opera.**—The Royal Opera, Budapest, will produce a cyclus of Hungarian operas. The cyclus is Hunyadi László and Bankban, by Franz Erkel; Ilka, by Doppler; Kornly, by Istvan; Balossa Báláni, by Farka; Toldi, by Michalovich; Alar, by Zichy; Falurossza, by Hubay, and Metyas Corvin, by Frotzler.



BUFFALO, N. Y., October 19, 1896.

**BUFFALO** is anticipating an eventful musical season with a good deal of composure just now. Our equilibrium had been sadly disturbed by an announcement stating that the Symphony concerts were to be discontinued. This was enough to arouse the sleeping energies of our people, with the result that subscriptions came flying in, and now the prospects for a successful season are better than ever before. The list for 1896-7 is the longest in the history of the organization.

We had become accustomed to accepting the concerts and Mr. F. C. M. Lautz's generous patronage as established facts, but when the possibility of their being abandoned occurred to us we realized how highly we value them.

Our orchestra is really an excellent organization. This fact was never more clearly demonstrated than recently, when a much advertised and highly lauded orchestra gave us a concert and comparisons were forced on us. Mr. John Lund, our gifted conductor, understands well the art of combining his forces so as to make the most of each and all, thereby producing the best effects, while his reading is characterized by a broad, comprehensive conception. Several novelties are promised us, as well as fine soloists. Three soloists have been engaged. They are Miss Verlet, of Paris, soprano; Martinus Sieveking, pianist; Mr. Williams, tenor. The first concert will be given November 19, at Music Hall.

Seidl gave us a Sunday night program on October 18 which was not too heavy to tax the superficially musical, nor too light to please the fastidious. To the disappointment of everyone only one Wagner number was given. You can judge how miscellaneous was the program from the composers' names, among whom were Bach, Wagner, Dvorák, Saint-Saëns, Humperdinck, Moszkowski and Czibulka. Mme. Rive-King and Mme. Decca were the soloists. Mme. King played the G minor concerto of Saint-Saëns.

Mme. Blaauw's chamber music invitation concert was of special interest for several reasons. It was given as an experiment, to test the pulse of the public. It was given by home talent. It offered an entertaining program. These were the numbers:

|                                 |              |
|---------------------------------|--------------|
| Trio, op. 11 .....              | Beethoven    |
| Aria.....                       | Marcello     |
| Impromptu.....                  | Miss Cronyn. |
| Murmuring Forest .....          | Chopin       |
| D'où venex-vous? .....          | Liszt        |
| Die blauen Fruehlingsaugen..... | Mrs. Blaauw. |
| Saintaendchen.....              | Godard       |
| Good Night .....                | Jadassohn    |
| Trio.....                       | Mrs. Cronyn. |
|                                 | Reissiger    |

Mrs. Blaauw was assisted in the trios by Mr. Henry Marcus, violin, and Mr. Richard Fricke, 'cello. Their work was worthy of much all-round praise, and considering the short time they have been rehearsing together there were many excellent bits of execution.

I would like to tell you all the lovely things Buffalo people think and say when speaking of Miss Cronyn's singing. Her fame is not confined to Buffalo either. But it is sufficient now to write that her singing is genuinely artistic. She is one of our foremost musical artists. Should the public show a desire, by subscribing liberally, to hear more of these chamber music concerts a series of six will be given.

Quite a number of new organs have been placed in our

churches within the past year, several of them having electric actions. With Buffalo boasting its electric powers and possibilities electric organs ought to have a cinch here. However, only one of the new organs has, as yet, an electric motor. The churches which have new organs are: Trinity, Episcopal; Calvary, Central and Lafayette, Presbyterian; Sacred Heart, Catholic; Delaware Avenue Baptist Church, and old organs have been remodeled and revoiced for St. Luke's, Episcopal, and Church of Our Father, Unitarian.

A curious fact in connection with these organs is that nearly every one has been built by a different builder.

Whether the music in these churches has been improved is yet an open question. There is some agitation going on, however, for organ recitals have been announced as follows: Mr. Seth C. Clark, of Ascension Church, will give a short recital every Saturday. Mr. Hendy, of Trinity, will give a short recital every Sunday, after choral services, until Advent. Mr. Kaffenberger, of North Church, will give a special program early in November. The other churches and organists are thinking what they will do. I assure you that there is plenty of room for improvement in our church choirs.

A local quartet, consisting of Miss Eugenia Lessler, soprano; Miss Hawley, alto; Mr. Ward, tenor, and Mr. Kerr, bass, sang at Chautauqua last summer and made so favorable an impression that a flattering offer has been received and accepted to fill a ten days' engagement at Defuniak Springs, Fla., next March.

Next time the doings of our singing societies will be the subject of my theme.

M. F. McCONNELL.

### Breezes from Detroit.

DETROIT, October 19, 1896.

"TRUTH crushed to earth will rise again!"

"That's me!"

The calm, delicate positiveness of this particular utterance of the poet is refreshing to my soul. A sort of moral bracer. And as it is a woman's natural and undisputed prerogative to at least attempt to have the last word, I am going to explain why in this instance I and truth are synonymous.

Some weeks ago, in the columns of THE MUSICAL COURIER, I attempted to describe the striking characteristics of Detroit critics. I believe I was somewhat successful. A reference to a "certain young woman pianist, who is far more clever with the pen than with the keyboard," and a spicy allusion to the old fable of "The Fox and the Grapes" made in a local paper, was what convinced me that I had hit the mark. It was a friend of mine, too, who made personal the matter, and the funny part of it is that he has written very kind things of me musically. Extremely kind considering the source, because he is a man who rises superior to the prejudices of personal likes and dislikes, and were one a modern Venus, lavishing all her smiles, charms and allurements upon him, stern, uncompromising justice (or at least what he considers justice, for we are none of us infallible, and there would necessarily always be one to question his judgment) would still be one's reward.

I had seen, during my three years' absence from home, but one of this critic's articles, but from the nature of his warm defense I can imagine of what their tenor must have been, and can understand in consequence why to him my remarks seemed so personal. I have heard and read "Inconsistency, thou art woman," but I don't believe it, else why should the man in question give me good musical encouragement one day, and on the next, when I unwittingly (?) tread on his toes, need he suggest decided inferiority?

"Shame to him whom evil thinketh" was Sunday's text, and I have been wondering since whether perhaps it was the critic's intention not to lower my musical standard but to raise that of my literary efforts, if I may dignify with so grave a name so trivial a matter. It is innate delicacy alone which prevents my seeking the true solution from the proper source or authority.

There is no question of lengthy effusions on my part occasioning any wear or tear on the minds of the readers (although I say this under protest and only to forestall any such suggestion from him), but they might prove irksome



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## THE MUSICAL COURIER.

to their patience, and in that case I offer my apologies and offer as my only legitimate excuse the inspiring encouragement offered by the comparisons of the critic in question.

I have been accused of a want of tact in venturing upon any remarks derogatory to the local representatives of the press, but you see it is the same stern justice before referred to which protects me, and I rest secure in the knowledge that Mr. Critic will say to his conscience or his conscience will say to him: "How can a girl's epistolary efforts bear influence on her musical efforts?" If it were another critic I should tremble and anticipate the awful doom prophesied me by a friend: "My dear, you will be served to the public as musical hash when next you venture on an appearance in Detroit."

But then, you see, she had no appreciation of strict impartiality.

How much inner suffering such representatives of justice must endure, but then everyone has not my Irish weakness and desire to be liked, and the knowledge that they had unnecessarily hurt some one's feelings would not seriously affect them.

I can remember that when I was in Vienna there was one man in particular with whom I was constantly thrown in contact. At the theatre, at concerts, on the street and in drawing rooms I met this man a dozen times a week, and while vaguely interested I never chanced to inquire as to his identity, although I was known to him at least as the representative of THE MUSICAL COURIER.

One afternoon while attending a reception given by the impresario Gutmann I found myself seated beside the man. He seemed to know everyone, and chatted freely with Marianna Brandt, Rosenthal, the members of the Bohemian String Quartet, &c., so when overtures were made toward friendliness I accepted them and we were soon lost in conversation. We discussed music in general and artists in particular, and finally in a burst of enthusiasm I exclaimed: "Who are you? Are you a critic? What journal do you represent?" He looked at me in blank amazement.

"You don't know who I am?"

"No."

"Were you at the last Philharmonic concert?"

"Yes."

"Then you must be blind."

I gasped, I stuttered, my soul grew faint within me as the truth presented itself majestically to my mind.

It was young Epstein. I smiled a faint, sickly smile, and prepared to flee as the youth exclaimed, "Ah, Fraulein, I shall watch for your comments on my performance."

From that very moment my soul was given over to despair, remorse—I wept and groaned in spirit, I frequented the by-roads, I forsook public haunts. For four mortal weeks my life was one of gloom and sadness, and at the end of that time I hied me into the world again with a heart for any fate.

And why?

Epstein played the E flat concerto of Liszt under the direction of Richter, and played it well, too. I, in one of those moods when perfection seems none too perfect, had suggested that the really modest pianist had placed himself on a par with the world's greatest, and suggesting that only such artists as d'Albert, Rosenthal, &c., be heard at the Philharmonic concerts, had coldly dismissed the matter.

Of course when next we met I was as a vacuum to Epstein, and it taught me a lesson many might learn.

Everyone has a mission in this world; there is a space allotted to each, and a certain course to run in the race of life. Live and let live, oh ye Detroit critics. There is such a thing as measure, there are various degrees of pretension; do take the world in that spirit, and instead of trying to make the poor, striving, struggling mass of humanity feel that life is not worth the living, give them encouragement and sympathy.

If, instead of that pitiless endeavor to criticize and belittle, which, because of the unpretentiousness of the one

criticised, is so cruel, so unfair, you would acknowledge the good, and that only in proportion to its quantity and quality, you would do good to everyone, yourself included. I am not advocating enthusiastic praise, indiscriminate applause; I only beg don't mistake your mission, do use common sense and correct judgment; don't feel that you are displaying your ignorance in failing to appreciate something in the work of each and every one.

What puzzles me is the reckless courage of some of these critics. I find myself wondering who they are, what they know of music, have they heard anything outside of Michigan, have they devoted time and study to the subject, or do they recklessly use a judgment which is in reality no judgment at all, because to possess judgment one must possess a thorough knowledge of the subject in question.

And, after all, a few terms in singing lessons from Nobody of Nowhere, and an acquaintance with some ballads and hymns are no preparation for the career of a musical critic. Criticism becomes a screaming farce.

I don't blame the critic for his want of knowledge, but I do blame him for not appreciating the fact that not being a competent judge he has no right to pass judgment, to voice his erroneous opinions, to give to the people at large the impression that any musician is deficient in this or that respect, when to make such an insinuation he is guilty of a flagrant error.

The most commonplace ideas of justice forbid. Every one has the right to expect that power lie within the jurisdiction of one who can appreciate the good while detecting the bad.

Plunket Greene and people of that calibre can afford to ignore such malapropos statements, but when a man lives his life in one city, when he is dependent on that public, when the recognition of his efforts, the acknowledgment of his worth, is the only thing that makes him more than a mere beast of burden, then I say the newspapers should appreciate the necessity of placing their power in the hands of those who will deal out, not charity or mercy, but justice.

What do we live for, if it be not success? Not success according to the ideas of others, but the success which is as near and dear to us, as essential to the health of our minds and souls as food and air are to our material bodies.

As well rob a workman of his tools and expect him to earn his daily bread as carelessly to deny the worth or the work of a musician. One is no more culpable a wrong than the other.

LILLIAN AFEL.

**American Girl in Berlin.**—Berlin, October 18.—Miss Leonore Jackson, a pupil of the famous German violinist, Joseph Joachim, who was recently brought out by Theodore Thomas in Chicago, gave a concert in the Singakademie on Saturday. The young lady met with a very enthusiastic reception, and Herr Joachim declares that she will win a European reputation.—*Cable.*

**Leipzig.**—The subscription concerts at the Leipzig Gewandhaus under Nikisch's direction began their season October 15 with a concert in memory of Clara Schumann, at which the program consisted exclusively of compositions by her husband. In the second concert the novelty will be Liszt's Faust Symphony, of which Nikisch gave a performance ten years ago for the Liszt Society. Other novelties of the Gewandhaus series are Tschaikowsky's Fifth Symphony, two symphonic movements by Gustav Mahler, the Te Deum of Bruckner, the choral work Sylvester-glocken by Koessler, violin concerto by Dvorák &c. Brahms will be represented by his First and Third Symphonies. At the Beethoven festival, December 17, d'Albert will be the soloist, but in the early part of the season Busoni will appear. The Liszt Society will give eight concerts this season. The orchestra consists of about 100 musicians, and engagements have been made for the appearance of d'Albert and his wife, Mmes. Schumann-Heink, Wittich, Henrici, Auguste Meyer, Remmert and Sauer and Messrs. Foerster, Friedheim, Professor Halir, Hegner, Klughardt, Krasselt, Professor Krasa, Dr. Muck, Dr. Neitzel, Stavenhagen, Rich, Strauss, Weingartner, Winderstein and Zume.

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I never thought it would appear so clear to me in so short a time.

MISS ALICE MANDELICK.

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MISS ALICE BREEN.

It comes so awfully easy, as if I always knew how; and the "keys" are so easy to understand.

MISS JEANNEITE MACCLANAHAN.

PUPILS OF MME. BEEBE LAWTON.

I have forgotten the time I lost and the regrets I used to feel at my failures in reading music understandingly since I have known you and your wonderful method.

MISS ELIZABETH BEBEE.

I never could have believed to do this unless I had really taken it up and done it for myself. I read both the instrument and the vocal part now; I find the study of music anything but the former drudgery it was.

Gratefully yours,

MISS MATTIE SPOONER JACKSON.

From Miss Alice Vignos, "a natural reader," who possessed absolute pitch and adopted the study to investigate the possibility of any right method, having faith in none:

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**Seidl Music Hall Demolished.**

IT is not often that Neptune troubles his triad with matters musical, but the recent storm resulted in his lifting and shattering the music hall in which Seidl continued to conduct at Brighton Beach, Coney Island; and now that always uncomfortable building is further at sea literally than ever were its occupants financially. The same destructive forces have wrecked what was left of the artificial beach, and the newspaper reports say that even the Brighton Beach Hotel is endangered. So it is a fair presumption that the operations of the Seidl Society will not be expanded to the sea next summer, since the cost of reconstruction will be so enormous that not even this super-energetic band of female music directors dare undertake the task.

In the early part of the spring of 1888 Mr. Herman Colell, a tobacco merchant of Chatham square, who, in common with his business confrère, Oscar Hammerstein—who was also a tobacco dealer—conceived the idea of giving a series of summer concerts more or less swept by ocean breezes, and after conference with the officers, of the Brighton Beach Railroad corporation—we do not recall its then corporate title—secured the services of Anton Seidl to conduct a series of some ten weeks of orchestral concerts, after having failed in his negotiations to bring over Strauss from Vienna, the famous Garde Républicaine Band from France and the band of the Coldstream Guards from England.

The project receiving the indorsement of the railroad folks, who were anxious to offset, or at least to compete with the popular band concerts under Patrick Sarsfield Gilmore, which had then become such an attraction of Manhattan Beach, the recently obliterated music hall was built at Brighton, and Seidl, who was then the conductor of German opera at the Metropolitan Opera House, opened the first season in the latter part of June, 1888, with an orchestra composed of the leading members of his opera orchestra, with Carlos Hasselbrink as concertmaster.

At first the scheme fell flat. The plan embraced the giving of classical orchestral concerts, under the guise of quasi "popularity," as it is applied to enterprises of this sort. The people who visited Coney Island for an afternoon's outing wanted cornet solos with their frankfurters at West Brighton, and the better classes who visited Manhattan wished nothing better than the bang and crash of a brass band, under the magnetic champagne swayed baton of "Pat" Gilmore.

So Seidl with his exceptionally well organized orchestra played afternoons and evenings to audiences which did not contribute sufficient money to the box office to pay for the indifferent gas made on the premises for the evident purpose of showing how poor an illuminant would be tolerated by a limited, over-indulgent patronage. The programs of that first season are still treasured by the few painstaking musicians of Brooklyn and New York who availed themselves of the opportunity to hear performances that would compare successfully with any series of concerts in any part of America or Europe; but the public—that uncertain element of managerial success—did not patronize the venture and the season closed with a substantial balance to the worse.

It would perhaps be unfair to criticise adversely the management of Mr. Colell during this first season—he had invested his money; a large sum had been spent for the erection of the hall, which was placed dangerously near the beach, while the Brighton Beach Hotel had been moved far back toward the mainland—because the whole project was hampered by the parsimony of the railroad people, who had looked for quick returns and were disappointed. What they wanted was an attraction—a something to draw crowds—and they could not tolerate Seidl, whom they called "Hair Seedle," so soon as they found the excursion tickets sold no faster than during the season of 1887. A wooden elephant would have been far more to the taste of some of the stockholders than was the wooden amphitheatre before which passed the crowds on their way from Gilmore to the sausage stands, from the piers to the Manhattan fire-works.

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It is the unvarying experience of every manager of means for interesting the public pocket and the public craving for entertainment that a show—if one may use that term in speaking of a serious musical enterprise—should be, must be, well advertised; but when the first week of Seidl's initial engagement at Brighton had passed the appropriation for that salient purpose was estopped and the remaining nine weeks' concerts were given to those only who chanced to know that they were taking place, because some one had spoken of them or because they happened to run down for a breath of salt air and were amazed to find a species of enjoyment the like of which Coney Island ne'er knew before and probably will not know again.

It should be understood that in this whole affair Seidl, who did not then know so much as he has since learned not only of Coney Island but of all America, did not comprehend the significance of the movement he was making. He championed and artistically conducted the enterprise with the sincere conviction that the great moving bulk of the people were pining for an opportunity to embrace high-class musical performances among their summer recreations, and that his disappointment was keen can be demonstrated in no more clear a manner than to state that he reundertook the task in the summer of 1889 at \$1,000 less salary than he received in 1888. The same experience was repeated. The corporation appointed no manager for the concerts, the matter was not known to the floating population of New York city—that great crowd of people who come here during the summer months anxious to be amused, interested or entertained—because the daily papers of the metropolis contained no advertisements of the Brighton Beach concerts and the out of town visitors went to the other beach resorts—the ones that were advertised.

Mrs. Laura Holloway, at that time a writer on the *Mail and Express*, of this city, was among the first of musical people deeply appreciative of the significance of the Seidl concerts by the sea. She subsequently married Colonel Langford, an officer of the railroad corporation. She organized the now famous Seidl Society, of Brooklyn—which is indeed another history, or her story—and to her efforts alone the subsequent seasons have been due. During last summer the fact became known through the daily papers that the abridged Seidl Orchestra—known by courtesy as the Metropolitan Orchestra—was giving concerts at Brighton Beach, and the season that ended early in September was the most successful of the nine consecutive summers.

But there has always been a lax management, the press has not been treated with the courtesy that insures attention, the whole scheme has been retained and carried on for the effort at personal aggrandizement of a few enterprising people, and the endeavor to establish popular classical orchestral concerts at a low price of admission has been defeated because of the internecine struggles of its adopters; because of the inaccessibility of the place in which they were given, and because of the narrow-minded policy which dictated the display of the names of a few women who sought social supremacy as the total object of their efforts, which were covered under the generous spread that too often envelops the pretense of devotion to music.

Never before in America has there been given such a series of programs as those at the Brighton Beach Music Hall, considering the fact that these were summer concerts. Never has there been spent so large a sum of money as that expended since the summer of 1888 with so little net results to the good of the art.

**Another Riesberg Pupil.**—Miss Anna Heintz, of Linwood avenue, Buffalo, has come to New York, for the study of music with Mr. F. W. Riesberg, and will remain here for the entire season. Miss Auguste Siener, of Dunkirk, N. Y., also expects to come soon.

**Hibbard Reception to Jancey.**—A reception was tendered to M. Léon Jancey, master of French diction, on Saturday evening the 17th inst., by the Misses Hibbard at their residence, The Strathmore, 1672 Broadway. Music and recitations, in which the guest of honor participated, completed a very pleasant evening.

## Clarence Eddy, Organist

it might have spared itself the expense of a four manual organ.—*L'Osservatore Romano*, April 17, '96.

"The program was remarkable for the marvelous perfection of its execution. Mr. Eddy made a very great and surprising sensation."—*Gazzetta Muscale di Milano*, April 23, '96.

After a season of distinguished success in the music capitals of Europe Mr. Eddy returns to America in September for a tour of

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WITH the greatest promptness and at the same time with uncommon vehemence the Berlin concert season of 1896-7 set in on last Thursday, October 1. Right on the first evening we had three, on the second evening four, and on Saturday, the third night, as many as six different concerts were given simultaneously.

Under the circumstances, and even with the aid of some good assistants, it will be well-nigh impossible to cover the whole ground. Moreover, I really doubt whether a good many of the second or third rate concert appearances will be of any, even the slightest, interest to the American readers of THE MUSICAL COURIER, and hence from necessity as well as from policy I shall in future refrain from making mention of such musical events which I deem not worthy of your attention. Perhaps, also, if some of the Berlin critics will follow this example (as Eugenio Pirano, in the *Charlottenburger Zeitung*, is already doing in his weekly musical review), we shall jointly be able in some measure to abate the nuisance; for if these second and third rate artists do not get the notices for which alone they are craving they will in future refrain from giving expensive concerts, and others of like unworthy pretensions and equal mediocrity of attainments will follow their example, a consummation devoutly to be hoped for.

Acting on this principle, I shall not make mention of two concerts, parts of which I heard on Thursday night, October 1, as all of the parties concerned in them were below the standard which I shall henceforth uphold for a qualification for a criticism in these columns.

The concert season may really be said to have been opened with the first symphony evening of the Royal Orchestra, at the opera house, on Friday night, the 2d inst. So great has been the demand this year for seats to this cycle of ten concerts that even by offering a not very small premium upon the price of subscription I could not procure a decent seat for an American friend, and the party will have to be satisfied with attending the public rehearsals, which, moreover, are likewise considerably patronized and which, as they take place at noon on the very days of the concert proper, are not infrequently preferable to the evening entertainment, the musicians being fresh and attentive in the forenoon, while in the evening they may lack in spirit, on account of having to play in one day the same program twice.

Such a drawback, however, was by no means noticeable on the night of the opening concert, when the Royal Orchestra showed itself in its entire, now world-renowned brilliancy. But Weingartner's program did not particularly interest me on this occasion. Of course nobody could say ought against either Beethoven's Egmont or Wagner's Tannhäuser overtures, which respectively opened and closed the program. But then these standard works have now been heard so often, are among the stock in trade of every beer garden orchestra, and the Tannhäuser overture is a dozen times played at the opera each winter, that it would seem Mr. Weingartner could give us something less frequently performed at these concerts. I must say, however, that I have never heard the Egmont overture with more finish and verve, while on the contrary

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the Tannhäuser overture was in one or two places lacking in rhythmic precision.

A great treat and a wholesome artistic enjoyment for me was the reproduction of the Mozart E flat symphony, which is one of my boyhood's favorites. Of course Mozart never dreamed of the military *Schneidigkeit* with which Weingartner conducts this work, nor did he have in mind half so powerful an orchestra as that of the Royal Opera House. I am even inclined to think that he would not have fancied it, but it was enjoyable nevertheless.

Where I revelled, however, in the glorious forces and brilliancy of the orchestra was in Rimsky-Korsakoff's Scheherazade, which was the only *quasi* novelty on the program. I have heard this color glowing symphonic suite now three times in 1896, and each time under a different conductor, at the head of another orchestra. First I heard it at the Russian concert in the Philharmonie, under Safonoff, of Moscow; a few months later it was produced at the Leipsic meeting of the Tonkünstlerverein, under Nikisch, and now I heard it under Weingartner. Each time I was more impressed by the vivid coloring and virtuoso treatment of the orchestral canvas, by the varying and exceedingly clever harmonic and rhythmic devices and by the general *raffinement* of the composition. While I preferred, as far as the performance was concerned, Safonoff's energetic rhythm to both Nikisch's and Weingartner's, and while Nikisch's reading seemed to me more poetical than Weingartner's, I must on the other hand confess that such technically flawless and indescribably brilliant reproduction as the one by the Royal Orchestra was not attained by either the Berlin Philharmonic or the Leipsic Opera House orchestras. Particularly praiseworthy were the first flute and the absolutely matchless first clarinet, O. Schubert.

Weingartner, who was received with a salvo of applause when he made his initial bow on the conductor's platform, was also most enthusiastically treated all through the evening, and especially after each of the four movements of the Sheherazade, and of course after the popular minuet from Mozart's symphony. Weingartner looks very young, having once more shaved off his blond full beard. He seems to like to change his appearance, for he keeps on alternating. One season he conducts with a beard, and the next season he prefers to appear smooth shaven, and to thus give the young ladies a chance to discuss the point whether he is better looking with or without hirsute adornment.

The program for the second concert, on October 18, will contain Schilling's symphonic poem, Seemorgen (new), Bizet's suite, L'Arlésienne; Weber's Oberon overture, and Beethoven's fourth symphony.

\* \* \*

Mrs. Boise gave a musical afternoon on Friday, October 2. Miss Gussie Cottlow and Mr. David Mannes were the artists of the occasion. They opened with Howard Brockway's beautiful sonata in G minor, for violin and piano, which they played most effectively. The composer himself has probably never heard the scherzando episode of the second movement so perfectly rendered. That bit was a rare piece of ensemble playing. The last movement went like a cyclone. Miss Cottlow's performance was indeed remarkable, considering the fact that she had had no time for preparation, the affair having been hurriedly arranged because of Mr. Mannes' departure from Berlin.

Mr. Mannes has great violin talent. His tone is large and warm, his intonation absolutely pure, and his phrasing convincing. He played two numbers of Franz Ries' suite No. 3, the Bach aria for the G string, and Brock-

way's cavatina. Among those who were present were our Ambassador, Mrs. Uhl, and her two daughters; Mrs. Jackson, Mrs. and Miss Zimmermann, Rev. and Mrs. Dickie, Mr. and Mrs. Sousa, of New York; Mr. Abell and Fr. Loeser, Mr. Arthur Nevin, Miss Molt, Mrs. Admiral Boggs, Mrs. Cottlow, Miss Leonore Jackson (who makes her début this month under Dr. Joachim's direction); Mr. Hamman, of Bethlehem, Pa.; Frau Dr. Hempel and Dr. Chance, from Leipsic. By the way, Gussie Cottlow is developing more than ordinary talent for composition. A Frankfort-a-M. publisher has offered her very desirable terms for her manuscripts, so the readers of THE MUSICAL COURIER will be able to judge of her gifts for themselves. A Romance for violin and piano is already in the printer's hands. Good luck to this ambitious and plucky girl! May her début at the Singakademie produce all the good results that she could desire!

\* \* \*

It is not often the case that I go to a concert for fun, but I did so last Saturday night. I had been warned beforehand of the amusement in store for me, and so I had no reason to complain of my experience in Bechstein Hall on that evening. Mr. Adrian Rappoldi was the perpetrator of the fun, and he seemed all the more drôle as he appeared to be perfectly sincere and in earnest, being apparently unconscious of the fact that he was making himself the laughing stock of the audience.

Mr. Adrian Rappoldi is the son of the once highly reputed Dresden violinist and concertmaster of that name. The young fellow is not only the offspring but also a pupil of his father. If it were not for the well-known fact of the blindness, and in this case also deafness, of parents with regard to their children, it would seem incomprehensible how a master like Rappoldi would allow his son to appear in public when he is still so little prepared for a public appearance. Of all the young violinists I have heard on the concert platform, Adrian is the most amateurish, and also one of the least gifted. He first essayed playing the Vieuxtemps F sharp minor concerto, which he butchered, but this was nothing in comparison with Paganini's Witches' Dances, in the "rendering" of which lack of technic, scratchiness of bowing and uncleanness of intonation vied with each other with a fair chance of making a "dead heat" of it. It was really so bad that it became ridiculous, and thus well amused I left the hall.

I came near forgetting to say that Miss Elise Pfeiffer sang in lugubrious style an aria, Hellstrahlender Tag, from Max Bruch's Odysseus, and that later on she fell into the other extreme by giving Schubert's Forelle somewhat of a soubrette flavor. On the whole she is as a vocalist neither fowl nor fish, just as her voice is of that undecided and hard to describe timbre, too dark for a mezzo and too light for an alto.

\* \* \*

In company with some other friends and admirers of Xaver Scharwenka, and not a few music critics, among whom were Dr. Castan, of the Berlin *Tageblatt*; Eugen Zabel, of the *National Zeitung*; Alfred Holzbock, of the *Local Anzeiger*; the impresario Herman Wolff; Heinrich Gruenfeld, the violoncellist; Philipp Scharwenka and Dr. Hugo Goldschmidt, of the Klindworth-Scharwenka Conservatory; Miss Susan Triepel, the vocalist; Misses Clara Krause, Martha Siebold and Elizabeth Jeppe, three excellent pianists, and Prof. Martin Krause, of Leipsic, I undertook on last Sunday a short but pleasant pilgrimage to Weimar. I call it a pilgrimage, for Weimar, the Athens of Germany, the place in which the greatest of

Germany's minds have lived and worked, has something so awe-inspiring, august and historic about it that it impresses me always far more even than Bayreuth does. And indeed Weimar is trying to keep up its traditions, for the same theatre which was once Goethe's and Schiller's artistic home, the little Grand Ducal Theatre, in which Franz Liszt, in 1852, brought out for the first time Wagner's Lohengrin, this same theatre is even to this day the sponsor of many, if not most, of the new works of Germany's youngest school of dramatic musicians. Here Peter Cornelius, Richard Strauss, Eugen d'Albert, Weingartner, Schilling and many others found a hearing before their works were accepted by other German opera houses, and here it was also where on last Sunday night Xaver Scharwenka's opera *Mataswintha* said the light of the boards. About the happy artistic result of this really most auspicious première I have informed the readers of THE MUSICAL COURIER by cable, and there remains for me to-day only the task of going into details about the performance and the work itself, which, as General Intendant Von Vignau gracefully said in an official toast on the night of the première, "proceeding from Weimar will conquer the world."

The book of *Mataswintha*, by Ernest Koppel, of Berlin, is based upon one of the most interesting episodes from Felix Dahn's well-known novel, *The Battle for Rome*. It treats of the death of *Wittichis*, the last king of the Goths, and his first wife, *Rauthgundis*, caused by the second and disdained wife, *Mataswintha*, who acts from *dépit d'amour*, and immediately upon seeing her work of destruction jumps into a burning grainhouse to which she herself has set fire in order to destroy the Goths. Her self-immolation, grand as the effect of it is, has nothing in it of the noble and convincing self-destruction of Brünnhilde, after which evidently it was modeled by the author. Generally a great many Wagnerian traits abound in the book, and likewise in the music, but while Xaver Scharwenka's share in the opera may be numbered among the best creations of the Wagner epigones, Koppel only succeeded in stringing together some dramatically effective situations, without ever reaching the ethic value of Dahn's strong prose, nor yet in any way the altitude of Wagner's poetry, and least of all the rugged strength of the characters portrayed in the novel.

As I indicate above, I place the music far above the poetry, and thus it was but just that after the strong applause which followed each of the four acts of the opera, but especially the final fall of the curtain, Scharwenka was called for loudly, and had to appear before the footlights in conjunction with the chief artists concerned in the performance, and finally also together with Stavenhagen, who had conducted the work, while nobody paid any particular attention to the author of the libretto.

Where Scharwenka's music distinguishes itself strongly from the works of most other followers of Wagner, and in some measure even from Wagner himself, is in his use of the *Leitmotiv*. Of course he employs it, but he does not apply it in such directly personal manner as does Wagner, for instance, in the *Nibelungenring*. Thus, if a certain person is mentioned his or her motiv does not immediately make its appearance, but he uses it more in the portrayal of certain moods and in order to gain certain effects. In this respect, it seems to me, Scharwenka has succeeded in broadening somewhat the nowadays frequently misunderstood meaning and falsely applied principle of the *Leitmotiv*.

The Vorspiel conveys an idea of the strongly passionate nature of the heroine *Mataswintha* which is developed



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right from the beginning, and finds expression in the following motive:



which is worked up to a full consciousness of its real essence, her love for *Witichis*.



After this episode has been led to an extreme climax the motiv of fate is heard:



which threateningly points toward the now following motiv of the tender, conjugal love of *Witichis* and *Rauthgundis*:



The Vorspiel leads without stop into the first scene in which motiv *d* predominates, and in manifold rhythmic and dynamic changes portrays different moods.

In the scene which now follows, in which *Grippa*, Count of Ravenna, and his followers enter upon the scene, an entire new motiv given out by the four horns appears:



It is evidently intended to portray the iron step of an approaching tragic fate. *Grippa's* relentlessness is implied in the following use of the same motiv:



While the first act took place in *Witichis'* country house and love's retreat at Faesulae, the second act leads us to *Mataswintha's* apartments at Ravenna. The sultry atmosphere and gloomy mood are portrayed in



*Mataswintha* confides her love for *Witichis* to her friend *Aspa*, and it is here where for the first time in the opera motiv *b* from the Vorspiel is effectively worked up to a most passionate climax.

*Arahad*, a noble young Goth, appears, and with him the following motiv:



Passingly a short rhythmic motiv full of mental disquiet is heard:



and finds frequent application.

A heroic motiv, full of Gothic grandeur, is principally used in the cortège accompanying *Witichis'* brothal to *Mataswintha*,



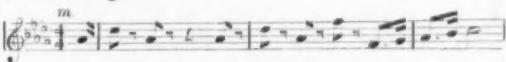
and is used later on in connection with motiv *a* to build up the grand choral finale of the second act.

The third act opens with the chorus of the female slaves,

in which the following graceful arabesque figure for the violins predominates:



In the great solo scene of *Mataswintha* which follows we find the most variegated mood motives, beginning with the following:



which, first intoned softly by the harp, is worked up to a grand and brilliant outbreak of joy in C major.

The episode which now follows between *Mataswintha* and *Witichis* alone in the bridal chamber (*Lohengrin*, third act) brings thematic material for the portrayal of darkest despair:



Motiv *i* is heard again in the scene which follows, like sorely afraid, agitated heart beats:



mingled with the outcry of a deeply wounded soul.



Over Act IV. there hovers a plaintive, sombre sadness, which is described in the following motiv:



which, together with motives *b* and *A*, predominates in the opening scenes.

The Gothic people go to church for prayers of help, the following motifs being their accompaniment:



With the appearance of *Witichis* we hear the firm step of his warriors and friends:



*Witichis* and the people enter the church, whereupon *Mataswintha* makes her appearance with the burning torch. The stealthy gliding in of her movements is expressed in the following motiv:



Then follows the meeting of the two women rivals, *Mataswintha* and *Rauthgundis*, and the difficult portrayal of their alternating feelings of hatred, revenge, despair and fierce love, a chaos in which Scharwenka makes use of a combination of the above thematic material with masterly skill, especially also in orchestration,

and the affecting death scene of the three principals brings the opera to a most dramatic close.

As for the performance itself, I have little but praise to bestow. The principal share of it is due to Stavenhagen, who had studied the work of his friend with care, and who conducted it with zeal and evident enthusiasm.

Of the principals in the cast, Zeller as King *Witichis* deserves first mention. I singled him out as one of the coming heroic tenors when I first heard him as *Guntram* in Richard Strauss' exacting music drama, and since then the yet young man seems to have mentally grown, while his voice retained its power and freshness.

Very sympathetic and musically as well as dramatically satisfying was Frau Stavenhagen as *Rauthgundis*, and she has a sweet, pure but not very powerful soprano voice. Miss Marie Joachim, daughter of the two great artists, Joseph and Amalia Joachim, in the title rôle, was vocally disappointing to me; she has a harsh, metallic voice of trumpet timbre, but not of sympathetic quality. On the other hand, she has a commanding stage presence, "every inch a queen," and there are a good many inches of her.

The other characters in the opera are of only secondary interest and importance, but they were all in satisfactory hands. Chorus and orchestra were first class, and the mise-en-scène, though anything but rich, was adequate.

On the 10th inst. *Mataswintha* will be repeated for the first time, and in the beginning of December, when at Weimar the meeting of the German Theatrical Association will take place, the opera will be given as a festival performance.

\* \* \*

I reached Berlin again in time last night to attend the first of three concerts with orchestra which the talented violinist Felix Berber is now giving at the Singakademie.

When I heard this handsome young artist for the first time, nearly four years ago I predicted for him great things, and now they are about to be realized. Certainly the task which he has set for himself, of playing nine great concertos with orchestra in three evenings, shows no little ambition, and the way in which he realized the first third of his high aim makes me feel proud of my prediction.

I leave it to brother Abell to give you the details about Berber's bowing, left hand, and the violinistic paraphernalia, and content myself with stating that no less an authority than Joachim seemed exceedingly pleased and enthusiastic over the reproduction of the Joachim Hungarian concerto. As for the F sharp minor concerto of Wieniawski, I have never before heard it in public, because it is so difficult a work that few violinists ever venture upon its performance. I am sorry for this, for in reality it is a very beautiful work, and especially the slow movement (Preghiera), in which Berber displayed a beautiful, sweet, though not very powerful quality of tone, pleased the audience immensely. This audience contained everybody of fiddling propensities in Berlin, from Joachim down to the last of the Hochschule pupils, and that Berber could achieve the success he did before such a critical gathering makes it look like a veritable triumph. Even in the Brahms concerto, which, as some wit once remarked is a concerto *against* and not a concerto *for* the violin, Berber scored renewed success, and he was called out no less than half a dozen times at the conclusion of it.

The next program, on Friday of this week, will bring the Tschaikowsky, the Vieuxtemps D minor, and the Beethoven violin concerto.

I hope the Philharmonic Orchestra will have smoothed down a little in the meantime, for on this their first public appearance after the summer season at the seashore they accompanied, under Professor Mannstaedt's direction, rather roughly and slovenly.

\* \* \*

An important find has been made by Fritz Hegar, at Zürich, in the shape of an hitherto unknown and unpublished concert overture by Richard Wagner, a work which seems to date from the master's earliest period. I have written to Hegar for particulars of his *trouvailler*, and I hope to be able to give them to you in my next week's budget.

\* \* \*

Two American young ladies have succeeded in this year's competition for the Felix Mendelssohn-Bartholdy



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prize, awarded here yesterday, for reproductive artists. Miss Eleonore Jackson, a violin pupil of the High School, made a tie for first place with Walther Bachmann, a former pupil of the Dresden, and Bertha Michalek, a former pupil of the Cologne Conservatory. Bachmann finally was awarded the first prize, but the young American violinist and Miss Josephine Hartman, of New York, a pupil of the Hoch Conservatory at Frankfort, were awarded stipends.

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On the 14th inst. the father of Hermann Levi will celebrate at Giessen the ninetieth anniversary of his birthday. Meanwhile Hermann Levi has definitely abdicated his post as Munich court conductor, and retires into privacy with an honorary title bestowed upon him by the Prince Regent of Bavaria, who on the same occasion nominated both Richard Strauss and Erdmannsdorfer as court conductors. Levi, who says he is too nervous and too tired for further work, is, however, shortly going to be married. His fiancée is Frau Dr. Conrad Fiedler, one of the richest and most highly cultivated ladies of Munich, and an old friend of Levi's. She is of course a widow, her husband having thrown himself out of a third story window a few years ago.

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The Philharmonic Orchestra have resumed their three per week popular concerts, the first one of which took place at the Philharmonic last night, while I was at Weimar. It is reported as having been very successful. In to-morrow night's second popular concert Professor Mannstaedt will produce for the first time in Berlin Dvorák's symphony From the New World.

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C. Harder, Mr. Damrosch's former stage manager, has become a member of the Drenker Theatrical Agency here, in place of Mr. Sanftleben, who retires.

\*\*\*

Some of the Hamburg and Berlin papers stated a few days ago that Katharina Klafsky had not died a natural death, but had committed suicide, and that for that reason the life insurance companies refused to pay deceased's policy. Now the husband, Kapellmeister Lohse, is out with a strenuous denial of the rumor and promises the publication of some doctors' certificates to the artist's death in consequence of an abscess on the brain.

\*\*\*

I had a very pleasant call from Arthur Nikisch, and no less an interesting one from John Philip Sousa, the "March King." The latter will give proof of his prowess in a concert which he is by invitation to conduct at the Berlin Exhibition on next Sunday afternoon, and on which occasion no less than four of his marches will grace the program. I am afraid Berlin will soon also catch the Sousa fever. Chas. Jos. Dyer, from Worcester, Mass., who is making a study of Lieder singing with Frau Prof. Joachim, also called. So did Arthur Friedheim, who will give his first piano recital here this week; Mr. William Keith, the baritone, who was on his way to London; Miss Josie Hartman, a former piano pupil of my old friend Fred. Brandeis, of New York, and who is now studying with Ernst Engesser, at Frankfort. She played

for me some Brahms and Chopin, and I am not surprised that she got a slice of the Mendelssohn money. Siegfried Ochs called, and likewise the pianist Freudenthal, Miss Jessie Shay and Mrs. Morris Cottlow.

If you think I am not busy you are mistaken. O. F.

#### Becker Lecture-Musicale.

THE second season of Mr. Gustav L. Becker's lecture-musicale at his studio, 70 West Ninety-fifth street, New York, began on Saturday morning, October 24, with a program selected from the works of living European composers. Mr. Becker gave an interesting series of personal reminiscences of Moszkowski, Ph. Scharwenka, Heinrich von Herzogenberg and Franz Bölsche, and Mrs. Becker spoke of Champlain and Guy d'Hardelot.

Mr. Becker's anecdotes of his teachers, Moszkowski and Ph. Scharwenka, were especially interesting and well told. The principal feature of the program proved to be the excellent playing of Champlain's Concertstück for piano by Miss Jessie Marvin, the orchestral part on a second piano. The other piano numbers given by Mr. Becker and his pupils were Theme and Variations (two pianos), Herzogenberg; Moment Musicale, Ph. Scharwenka; Russia and Germany, from Moszkowski's Aus Aller Herren Länder, and the andante from Franz Bölsche's second piano sonata (dedicated to Mr. Becker). The assisting artist was Mrs. Carrie Conant-Smith, soprano, who sang with excellent interpretation Colette, by Champlain, and Guy d'Hardelot's Sans Toi.

As an introduction to the regular season Mr. Becker's pupils were entertained at an afternoon tea and musicale at his home studio on Wednesday, October 14, at which plans and programs for the winter were discussed. The next musicale will be held on Saturday morning, November 7, with the subject National Dances and Their Resulting Art Forms.

#### German Liederkranz.

THE German Liederkranz opened its musical season 1896-7 last Saturday evening with one of its social-musical entertainments for ladies and gentlemen. The large hall, balcony and even the corridors were crowded by the élite of our German-American society.

A fine program had been provided. Mr. Conrad Behrens sang Lowe's Tom the Rhymer and the Swedish song Peter Svinaherd with fine effect; a new tenor named W. Xanten aroused much applause; Miss Olive Mead, of Boston, proved herself a superior violinist and Miss Marie Maurer sang two charming songs by August Wilhelmi, viz., The Siren and The Fisher Maiden, and, being enthusiastically encored, added The Violet by Mozart.

The male chorus, consisting of 110 trained voices, delighted the audience by the masterly rendition of three choruses under the baton of Heinrich Zoellner.

The second part of the program was filled by delightful comical performances.

Mr. William Steinway, the newly elected president, presided the whole evening and by his witty introductions added greatly to the enjoyment.

The golden jubilee of the German Liederkranz will take

place next January, when the fiftieth anniversary of the society will be celebrated as follows: On Thursday evening, January 7, a grand concert at Carnegie Music Hall with an orchestra and the assistance of Rafael Joseffy and other celebrated artists. On Friday, January 8, concert and ladies' evening in Liederkranz Hall. On Saturday evening, January 9, the exact date of its fiftieth anniversary, by a banquet and speeches, and on Tuesday evening, January 12, by a grand "Commers."

By the middle of May, 1897, the male chorus will proceed by special steamer via Gibraltar to Genoa, and will give charity concerts at Milan, Venice, Vienna, Dresden, Leipzig, Berlin, Frankfurt, Stuttgart and Cologne. The society will be assisted in these concerts by two or three of the best American soloists.

#### Wreath from Mrs. Abbey.

AMONG the many wreaths about the coffin of A Henry E. Abbey on Monday there was one that appears to have escaped the notice of observers. It was placed there by the order of his wife, who was absent in London.

"It may seem strange under the circumstances," said an old friend of Mrs. Abbey yesterday, "but I am sure that despite all their troubles Mrs. Abbey still had a deep affection for her husband. I had a letter from her only a few days before Mr. Abbey's death, and in it she asked if I could give her any news of him. She said that she intended to sail for home on the 31st. The news of her husband's death was cabled her early on Friday morning and she at once sent a message of condolence and sympathy to her stepdaughter, Kittie.

"I have learned since Mr. Abbey's death some things which seem to me to indicate that his bitterness toward his wife was growing less, and, had he lived, I feel confident that they would have been reunited. Just a week before his death he sent for an old servant who had always been deeply attached to Mrs. Abbey and tried to learn from her his wife's address. He wanted to know why Mrs. Abbey had gone away without sending him any word, and remarked with much feeling that as long as he lived she should not want. A few days later, in conversation with one of his own confidential employés, he expressed a great desire to know what Mrs. Abbey's plans were, and said he had heard she had asked Sir Henry Irving for the American rights to his version of Madame Sans-Gêne.

"I do not believe he was correctly informed on that last point, for Mrs. Abbey, in her letter to me, made no reference to anything of the kind—it fact, she said she had done nothing at all toward securing a play."—*New York Herald*.

**Alexander Lambert.**—Mr. Alexander Lambert, head of the New York College of Music, will visit Baltimore this week on invitation.

**Spiering Quartet.**—The Spiering Quartet will play at the six concerts of the Summy chamber series in Chicago, which take place on the following dates: October 27, November 17, December 15, January 12, February 9, March 23.



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FRANKFURT-ON-THE-MAIN, Eppsteiner Str. 18, October 12, 1896.

FREDERICK LAMOND was the soloist in the first Sunday Symphony concert of the season, which was given last night under the direction of Herr Kapellmeister Gustav Kogel in the Grosser Saalbau. Mr. Lamond played the heavy concerto by Tschaikowsky in B moll (No. 1), and his performance of it can only be described by the word "colossal." The tension to which the nerves and muscles of a player are subjected in such a concerto as this one (not to speak of the necessary brain work) is something fearful. In this work there are sixty-eight pages of the most superlative difficulties in every form known to the latter-day virtuoso. Mr. Lamond was more than equal to the occasion, and played in the manner that has already placed him among the leading pianists in Europe. In technical ability, precision and rhythmical sense he equals the very foremost, and it is only in his tone coloring and sameness of touch that he is open to criticism. His magnificent performance brought out hurrahs, and hocks came from every part of the auditorium like volleys of musketry. Mr. Lamond's solo numbers were Chopin's C moll nocturne, and Tarantelle aus Venezia e Napoli, by Liszt. Both were superbly played, as was the encore number, Chopin's A flat polonaise.

I am very anxious to have him heard in America. He is young, and has a personality that is most aggressive and independent, and which at first commands the respect it later wins. Mr. Lamond gives two splendid recital programs here this winter, and will be heard in Moscow, London, Paris and other cities.

Herr Kapellmeister Koegel has not the Sunday Symphony Orchestra well in hand as yet, and therefore I took not a few exceptions to their work as a body and as individuals in the program last night. The works given were: Beethoven's Eighth Symphony, Richard Strauss' masterly tone poem, Don Juan, and Mozart's Overture to the Magic Flute. This orchestra is composed of the Homburg Orchestra, a few of the Opera House musicians and all the professional players in the city who are not engaged on Sundays. When this aggregation is drilled and polished it plays with almost the same finish as the regular Symphony Orchestra, which gives the Friday Museums Concert, but as yet it lacks considerable.

Das Heimchen am Herde, which has been given here six times, is a growing success. The first night it was coldly received until the close of the Vorspiel introducing the third act, at which point the audience woke up to the beauties of this charming work and applauded at every opportunity thereafter. The parts are splendidly taken but the opera is poorly staged; the latter fact, I hear caused Goldmark (the composer) to complain not a little and take less interest in its Frankfurt presentation. He did not remain to its initial performance.

Fr. Schacko makes a *Cricket* that would bring light and love into any home; she is, as ever, faithful to her rôle and an artist in every note. Herr Dr. Pröll and Frau Jaeger as *John* and *Dot* fill your heart as well as your mind with satisfaction. Herr Pichler fits well the part of *Edward Plummer*. Fr. Ralph and Herr Baumann are equally efficient as *May* and *Tuckton*. This work has been carefully reviewed in THE MUSICAL COURIER's columns.

Goldmark writes in the musical language of the times; he has been influenced as, has every sensitive make-up, by the writers of his period. Why should he be accused of appropriating that which is not his because he colors with the art he learned from Wagner and Massenet?

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The music of Das Heimchen am Herde meets every demand the story makes upon it and satisfies even the dreamer whose dreams are begotten by the thoughts so beautifully expressed in the libretto.

The first opera house concert brought to us Frau Ellen Gulbranson as soloist. She sang an aria from Tannhäuser with great success, but in the three Grieg songs she gave later in the program was disappointing. Why she should choose Grieg songs is odd enough. Her voice is too large and not the right quality for ballad work. Thursday evening she sang Brünnhilde in Die Walküre, and was in her proper sphere. I can see where Frau Gulbranson is a better actress than Frau Ende, who is our regular Brünnhilde, but as a Wagnerian singer I like the latter fully as well. Frau Gulbranson's voice is perhaps more agreeable in quality than Frau Ende's, but not nearly as heroic and commanding in the strong scenes of this work. Frau Gulbranson sings in Die Göterdämmerung to-night. As I have said, her acting is very acceptable, and is a strong factor in the successes she makes. The program of the opera concert included Beethoven's Seventh Symphony (the beautiful allegretto movement of which was taken at about twice the tempo I have heard it played before); a new Lustspiel overture from the pen of E. N. von Reznicek, the Kapellmeister at Mannheim, who has already written considerable, all more interesting I hope that this overture, and the Vorspiels to the second and third acts of Engelbert Humperdinck's music accompanying the drama Königs Kinder (by Ernst Rosmer) was beautifully given and enthusiastically received.

The Vorspiel to the third act is so intensely Wagnerian in sound, ideas and effects that I cannot refrain from mentioning it; while the introduction to the second act, though of that same school, bears the impress of Humperdinck in every bar and is truly delightful to hear.

The first Hoch Conservatory recital of the year on Friday brought many good things to light. Herr Professor Kwast allowed another prodigy to show himself in public, and he proved beyond a doubt that the reports concerning his playing are true. His name is Granger; he is about eleven years old and in appearance all you could wish for a prodigy; blue eyes, golden hair (actually golden), ivory skin and delicate features. Melbourne was his home, but he comes here to be made a virtuoso; it certainly looks like a sure thing. Master Granger played a Mozart concerto with Herr Professor Kwast at the second piano. He has a touch that any virtuoso might be proud of and a technic as sure as it is wide in its scope. His legato playing is worth coming across to hear.

Herr Eckels played Liszt's Thirteenth Rhapsody well, but was handicapped by being compelled, through the indisposition of a singer, to play directly after Fr. Hodapp, that most remarkable young pianist, who played the difficult Paginini-Brahms variations, Book I, like a second Carrefio. Miss Orridge, of London, sang He Was Despised and Rejected with good voice and serious feeling.

The pianists I have mentioned are of Herr Professor Kwast's class. He has this year especially good material and is quite as proud of them as a shepherd of his flock.

Miss Josie Hartmann was awarded the second prize (200 marks) in the contest a fortnight past held in Berlin, and received the personal commendation of many of the most noted musicians in attendance. She has received many congratulations. She is to play the Bach Prelude and Fugue in A moll on Wednesday evening next at the conservatory recital.

To-night Fräulein Amalia Tracema gives a Liederabend in the Kleiner Saal des Saalbaues. She has studied here for some time with a Stockhausen exponent, and is said to have a very good voice. Fr. Tracerma's mother was a Frankfurter and her father a Brazilian.

Mme. Teresa Carrefio plays the Weber Concertstück at the Museums concert next Friday.

The program for the season at the Museums concerts includes suites by Bach, Bizet, F. Lachner, Gluck-Mottl ballet suite; ballet suite aus Zoroaster, by Rameau; Scheherazade, symphonic suite, op. 35, by Rimsky-Korsakow; all of the Beethoven symphonies excepting the ninth; three Mozart symphonies, two from Haydn, Brahms two, Schumann two, Tschaikowsky two, and Borodin, Dvorák, Raff, Sgambati, Sinding, Mendelssohn, Liszt, Caeser Franck will be represented by a symphony as well as other works. Among the other interesting numbers are Richard Strauss' tone picture, Also Sprach Zarathustra, op. 30; V.

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d'Indy's Wallenstein Trilogie, op. 12; M. Schillings' Meergruss, a symphonic fantaisie; Bazzini's King Lear overture, op. 68; Svendsen's Carnaval in Paris, and three scenes for orchestra from Parsifal; Weber-Weingartner, Invitation to Dance, and Bizet's suite Roma. The operas this week are Smetana's Die Verkaufte Braut, Faust, Die Göterdämmerung, Carnival in Rome, Das Heimchen am Harde and Die Africannerin.

HENRY EAMES.

## The Italian Career.

By A MUSICAL COMPOSER.

THIS is neither an essay nor a descriptive inquisition, but merely a kind of Baedeker for such among English speaking operatic aspirants as are about to export to the land of song—for cultivation or for exploitation—whatever vocal capital they may possess. If it is borne in mind that what follows is based upon observation covering hundreds of cases, that the advice offered results from experience extending over a score of years, and that quite 90 per cent. of foreign operatic students or artists in Italy is formed by the English speaking contingent, much worry, and perhaps sorrow, will be spared to the novice. For it is a common saying among Italians themselves that "per la carriera italiana ci vogliono molte lagrime e molti quattrini;" the Italian career means plenty of tears shed and plenty of money spent. Now is the time of the general exodus, and the moment of warning is propitious. There is, of course, no objection to foreigners profiting by the advice offered, but Continental operatic opportunities differ so much from ours that one may well limit the argument within a sincerely meant purpose of home consumption.

What is the "Italian career" now? The term embraces the performing in opera sung exclusively in the Italian tongue wherever such performances are run, so that the definition of an "Italian career artist" comprises equally well those singers who never sing outside Italy and those who never set foot beyond Chiasso or Modena.

The point of this will be seen if we will remember that Italian opera flourishes at present, besides in Italy, in the following countries: Spain, Portugal, Russia, Poland, Central and South America, Greece, Malta, Egypt, Switzerland and the Trentino. Thus a Spanish or a Greek singer, for example, may travel over all the world with Italian opera companies and never be tempted to cross the Alps; Mme. Artô de Padilla, to mention only one celebrated name, never sang once in Italy during a well-filled career of thirty years. But for the gist of these remarks: as said above, one repairs to Italy either for cultivation or for exploitation of a vocal capital—to study or to perform. Dealing with intending students first, we must warn them before all as to the choice of professors. Milan, being the foremost operatic market, is, as a matter of course, the great teaching centre, and as complete a microcosm of its kind as may be desired for the actual purpose; so that a review of operatic tuition as practiced there will serve to cover whatever happens in this line north or south of the place. The Milanese singing masters, then, may be broadly divided into two categories: retired professionals and specialists on one side, and on the other anybody who can play an accompaniment. One need not dilate much on this last species, and the pupil has every facility for tracing the antecedents of his eventual master. The former may be uniformly recommended, provided they have no special theories or fads. Beware, then, of the man who will begin by telling you that your voice should be produced from the diaphragm; or of that other who explains that the seat of vocal sound is in the nasal cavities, or yet of him who "places" the voice in the top of the head, on the teeth, in the cheeks, on the soft palate, below the uvula and what not. Shun the maestro who keeps you for a score of lessons on breathing practice, keep away from the professor who exacts the maximum of intensity of sound as well as from that one who forbids you to speak otherwise than in a whisper. As for such out-and-outs cranks as the man who teaches smorzando effects alone, closing and opening an umbrella during his lessons, and making you follow the process with your voice—avoid them; or that other famous theorist who pretends having invented a method

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for making you sing "with one vocal cord, while the other rests"—you want no advice to guide you. And, unless you deal with a man of established reputation, never pay for a course of lessons in advance, and see that you are not charged more than 10 frs. an hour; one must add, however, that no Italian pupil pays more for a lesson than 5 frs., if he pays at all. It is necessary to mention also that the very best Italian singing masters are absolutely ignorant of all that is not old Italian opera, and that it is useless to expect from them lessons in dramatic declamation and in such sobriety of style as is required for successful coping with the exigencies of modern repertory. You are taught antiquated traditions of Bellini, Donizettian and early Verdi scores; you learn puncture by the yard, and cadenzas by the mile. But not one in a hundred can tell you the exact movements even of Lohengrin.

#### THE EFFECT OF TRADITION.

This much about pupils and teachers in Italy—a simple affair of judgment, one sees. The case of militant artists is of a more complicated nature, and to bring its intricacies within easy reach of the reader a short digression is necessary. Trading on tradition and living on a not unjustified, though half obsolete, reputation, Italy represents still to the vast majority of opera goers, managers and composers the classical ground for hunting after successful operatic trade marks and labels, and the 300-odd opera houses and the continuity of spectacle the whole year round form an organization quite unique in opportunities for all concerned. A début or a production in Italy somehow sounds a more sonorous note of réclame than if accomplished anywhere else, and, rightly or wrongly, it is almost better for practical purposes to make a failure, say, at the Scala than a success at Vienna or Paris. Hence, intending débutants are invariably prepared for any amount of sacrifices so long as they get their yearned for appearance at a foremost Italian opera house, and this fact is so well known in the land of harmony that every facility is afforded to the said débutants that the sacrifice be made on the largest possible scale. The very working of Italian theatres propitiates a system of fraud and blackmail, and it is these we are now going to expose for the first time. Let it be known, to begin with, that nothing is easier than to make a début in a good theatre in Italy; the affair is simply a question of pounds, shillings and pence, and for sums ranging from 1,000 frs. upward anybody can get an engagement. The prices vary merely according to the personal means of the victim, and also according to the vanity of the débutant. If one considers the interests at stake and the probable results, the affair, blackmail and all, may be regarded as a kind of investment; thus, at least, the patients and the operators look upon it, and the argument is, Italy being the only country in which a début confers a market value upon a talent, whoever wishes to acquire such value, foreigners especially, must pay for the privilege. However objectionable and even immoral the practice may appear, there is no denying it has a semblance of sound commercial basis; and as not one beginner can escape the indignity it only remains to point out the ways in which payment is effectuated. The simplest way is to offer an agent a sum for procuring an engagement, and this may be had at a moment's notice; but it means nothing beyond the piece of paper on which the affair is stated; that is, you may have your engagement right enough, but this is no guarantee that you have secured a début at the same time. The impresario, generally in league with the agent, plays against your pocket: (1) the publisher, (2) the theatrical board (*la commissione*), (3) the subscribers, (4) the orchestral director, (5) the camorra. Each of the first four has the right of protesting against any artist as late as the dress rehearsal of a given work, and the last can jeopardize the best prepared success, and the long and short of it is that all have to be squared. Of course no sane person would believe that either of the great Italian publishing houses can be bribed, or that you can buy the connivance

of a municipal body or the approval of the subscribers; but an operatic débutant is not a sane person, and it is a fact that large sums of money are extorted under such pretexts.

#### MIDDLEMEN'S PERQUISITES.

As regards the publisher, the usual dodge is to explain that, owing to the risk of producing an opera with a beginner, a very high price is asked for the hire of the score; the impresario is quite willing to pay the usual fee, and if you really care to sing this part you ought to make up the difference, and you do. The subscribers are generally represented by one of those Sicilian princes who always lack 2 sous to make up a penny, and who are supposed to have any amount of influence among the stalls and boxes. Another impostor appears for the "*commissoine*"; from the conductor you have to take finishing lessons, then you have to pay for your costumes, and all the time you have your engagement and no début yet. It sometimes happens that the opera for the hire of which you have paid is not performed, and very frequent are cases where half a dozen victims are caught with the same glue; but let us suppose that, after having paid for your engagement, the hire of the opera, the costumes, and after having squared a score of parasites, you are really face to face with your début. Then begins the ordeal of the camorra—a kind of blackmailing ring of paid claqueurs—and there is neither protection against nor escape from this. The capocamorrista, the head claqueur, calls on you and says what he expects from you every time you sing—so much in cash and so many tickets; the man has experience and he knows when to take 20 frs. and be pleased, and when to exact 1,000 frs. a night and leave a trail of terror behind him. It must be said in favor of these disgraceful jobbers that they are the only ones who stick to their bargain, and that they do their work for or against not without cunning. They know full well how impatient the genuine public is of their interference, and how excessive opposition or exaggerated applause can result exactly in a direction contrary to their aims, and they frame their behavior and their proposals accordingly. It is on record, for example, that having come with offers of peace or war to a singer about to make a début as *Elsa* at the San Carlo, and finding il marito della prima donna somewhat reluctant, they settled the question by assuring the poor fellow they would not hit the lady—no fear, but they would applaud vociferously and encore every phrase! The frightened marito struck a bargain immediately, insuring absolutely passive behavior, and he was wise. Other recalcitrant spirits are treated to other tunes, but it is needless to say more about the point, the ways and means of the claque being quite well known in this country—minus the intimidation element, of course.

When at last the début has been perpetrated, or, at least, when the first appearance of a singer has duly taken place, the task of the aspirant is only in its initial stage; for let it be known that, according to tradition, no début is considered complete in Italy until three performances—*le tre recite d'obligo*—have been gone through without a protesta. True enough you can sing nineteen times in an opera and be a failure, but you cannot pose for a successo if you sang in it only once or twice. It is during these first three performances that the blackmailing gentry have yet a hold over you, but these over, you can snap your fingers at the lot of them, for your aim is attained.

The next step, for your purpose, is to make your "success" known. At this stage you make the acquaintance of the theatrical press in Italy, and everything is plain sailing in that sphere. You have to subscribe to a dozen journals, one and all run by agents, and you can write yourself articles in praise of your accomplishments, paying so much a line or so much a year à la forfait for the insertion; or a "special correspondent" calls on you with an article all ready and you pay him for the job; then you get the articles translated into English, and the trick is done.

The above detailed procedure is stereotyped, and once

more we repeat, no beginner, man or woman, can escape its stages. It matters little whether you have talent or no, whether you have any voice or what your age is, the chances for a début are even for all whose purse can stand the expense. The only remedy one can offer to save novices from sometimes bitter disappointments is the advice not to part too easily with their money. Nothing should be paid in advance, if possible, and it is best to settle accounts after results achieved; pay for the engagement on the day of the début, pay the impresario after the third performance, and the camorra daily after the last act, or else divide the payments in several instalments. But pay you must—and that is the long and short of the Italian career.—*Pall Mall Gazette*.

#### Carpi Says She Isn't.

**T**HE Signor Vittorio Carpi, of 24 Piazza Castello, Milan, Italy, writes to THE MUSICAL COURIER that Miss Mary Peck Thomson is not a pupil of Mrs. Hess-Burr, of Chicago, as stated in these columns some since; that she may be studying some songs with Mrs. Hess-Burr, but that she is a pupil of his—the Signor Vittorio Carpi.

As partial evidence he sends a printed circular, which among other things says:

Miss Thomson was four years under the instruction of the celebrated master, Vittorio Carpi, director of the vocal department in the Chicago Conservatory, and after her graduation there successfully filled a responsible position as teacher in that institution.

The Signor Vittorio, who has his studio at the address above mentioned, says that he can substantiate this. Mrs. Hess-Burr has a studio in Chicago and generally knows what she is about.

**Reno to Europe.**—Mr. Morris Reno leaves for Europe this week on private business, to be gone about four or five weeks.

**Pianos for Musicians.**—For sale a parlor grand piano, used one year, made by a well-known, high grade New York piano manufacturer. Also a new Boston upright piano with a special device of great service to vocalists or students or teachers. Address THE MUSICAL COURIER.

**Beresford's Engagements.**—Arthur Beresford is engaged for the jubilee performance of Elijah at Montreal, November 24, and also for the same part at Minneapolis in February. Mr. Beresford never fails to score a success in this rôle, it being especially adapted to his large voice and dramatic fervor.

**Amy Fay's Piano Conversations.**—Miss Amy Fay has issued a prospectus of her piano conversations, including eight typical programs which date from Bach to Liszt. Miss Fay will be heard this season in her interesting and original work, which is particularly welcome and helpful to students of the complete art of piano playing.

**Emanuel Schmauk's Choir Services.**—The choir of the Evangelical Lutheran Church of the Holy Trinity, New York, under Mr. Emanuel Schmauk, organist and director, gives important musical services every Sunday morning at 11 o'clock and in the evening at 7:45. The programs for these services are well selected and performed, and form a feature in New York ecclesiastical musical life. Mr. Schmauk as director is to be congratulated on his ability and zeal.

**Eugenia Mantelli.**—Madame Eugenia Mantelli, the eminent contralto, who made herself so complete a favorite at the Metropolitan Opera past two seasons, and who will this season be the leading operatic contralto, writes from her home in Italy of her excellent health and brilliant vocal condition. After her enormously successful season at Covent Garden, London, where she appeared this year for the first time, Madame Mantelli repaired for rest to the shores of Lake Como, and there recuperated so effectually that she will be found this season in more buoyant and mellow vocal condition than when she first won the hearts of the American public. Among all the troupe none is more cordially welcome back than that admirable artist, Eugenia Mantelli.

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MADAME CARREÑO'S First Performance Philharmonic Society, New York, January 8, 1897.



CINCINNATI, Ohio, October 24, 1896.

BY the time this letter is in print the fate of the Cincinnati May festivals will be decided. The final meeting of the directors will be held Tuesday afternoon. The committee has seen Mr. Van der Stucken, but I heard the latter refuses to accept any position labeled "assistant." If it becomes a question of Thomas or no Thomas, there can be no question as to the result. Yet it is a pity some compromise could not have been effected. The *Times-Star* says editorially this afternoon:

Heretofore, under Mr. Thomas as musical director, we have had a festival of foreign soloists, Chicago orchestra and a Dayton chorus master with a deteriorated chorus as the only local feature.

Mr. Thomas has not as yet been re-engaged as musical director. That matter is to be decided next Tuesday. It is pleasing to note that the directors are contemplating a larger use of Cincinnati's forces in the next festival. Heretofore the plans have been such as to shut out the harmonious co-operation of the musical people of our own city. The chorus, it is true, was composed of Cincinnatians, but it worked under extreme difficulties owing to a foreign choirmaster and a foreign director.

The chief struggle of the directors has been in recent festivals to minimize and gloss over the poor work of the chorus because this poor work was the necessary result of the plans adopted by the board. It is possible that the board was compelled to adopt these plans because of certain local conditions. It is not necessary to discuss that matter now. It ought to be said, however, that all the income from the festival, amounting to thousands of dollars, was spent for soloists, orchestra and directors outside of the city, and that nothing practically has been spent to build up musical institutions inside the city.

Existing conditions of music in this city now demand of the festival board a treatment different from that heretofore accorded to our own institutions. Our College of Music has at its head a recognized leader in the musical world. The people of this city have made extraordinary exertions to organize and maintain an orchestra. The result thus far has been admirable. The public sentiment which has forced the reorganization of the College of Music and has established the Cincinnati Orchestra demands of the festival board the co-operation of all these forces for the next festival. The re-engagement of Mr. Thomas as musical director must depend upon whether or not he is willing to give Cincinnati a chance in the festival. Mr. Van der Stucken should be made assistant musical director, having charge of the chorus work. He should lead in three out of the seven concerts at least, and the Cincinnati Orchestra should form the nucleus for the festival orchestra. Unless Mr. Thomas can work harmoniously on this basis the festival directors should drop him.

We believe a scheme has been suggested to bring Mr. Mees to act as choralmaster. Mr. Thomas has brought Mr. Mees from New York to Chicago to take charge of chorus work there in connection with his orchestra. If Mr. Mees is to run down from Chicago during the night to give a lesson or two to our chorus, we shall have practically the same trouble that we have already had. Mr. Mees might also find it necessary to bring from Chicago the chorus which he may organize—then, indeed, we would have a full-fledged Cincinnati (?) festival. It is a difficult matter for a city to support one orchestra and one large chorus. As Cincinnati has an orchestra and a chorus, public sentiment will not allow the festival directors to divert two-thirds of the festival receipts to the support of a Chicago orchestra and a Chicago chorus.

If Cincinnati can make use of its own forces she can develop a magnificent festival, but so long as the festival

directors continue to develop and sustain Chicago enterprises, just so long will the growth and development of musical activities in our own city be checked and hindered. Let the musical festival directors rise to the occasion and either shake off Mr. Thomas or compel him to work in harmony with the musical forces of Cincinnati.

The outcome will be watched with new interest by the public. There is a strong feeling against continuing the festival as a branch of the Chicago Thomas-Mees Choral Symphony Society. There are mutterings of a revolt and a genuine Cincinnati festival in the air.

\* \* \*

There is said to be a coolness between Michael Brand and Mr. Tuchfarber, the generous backer of the Sunday "Pops." It is more than possible that Brand may not be the "Pops" conductor this winter.

\* \* \*

That charming actress Viola Allen, who never had a husband or a grievance, has found one at last—I mean a grievance. It is the theatre orchestra. "I object to the way they interlard a serious drama with comic music, and vice versa," quotes Frohman's leading lady, who has been spending the week here.

"For instance, after the mad scene in Hamlet, it is certainly surprising, if not inartistic, for the orchestra to strike up 'Sweet Marie.' Equally when the curtain descends on a romping comedy scene, it seems to me much of the effect of the scene is impaired when the band begins to play a funeral march, even though it be by a celebrated composer. Only the other evening, after a scene in Pinero's The Benefit of the Doubt, wherein I simulate the behavior of a society woman unhappily imbued with alcoholic enthusiasm, the orchestra played 'Paradise Alley.' Don't you think the society for the prevention of music ought to attend to this?"

Of all reforms, the dream of entr'acte music that should link the parts of the play seems the further from realization. It is a question that concerns American theatres especially, for there is no strolling in the foyer as in Europe, and the majority of theatregoers are tied to their seats for at least three solid hours.

\* \* \*

The concert season at the College of Music begins this week, with the first faculty concert Wednesday evening, in the Odeon, the program for which will be performed by Mr. Richard Schlieven, violinist, and Frederick Hoffmann, pianist, with Mr. Romeo Gorno accompanist. This will be the first opportunity in several years that Cincinnatians have had to hear Mr. Schlieven in solo work. He is a sound musician, and is the leader of the violas in the Symphony Orchestra. Mr. Hoffmann is one of the rising young pianists of the Gorno department at the college.

Mr. A. J. Gantvoort, of the College of Music, has been requested by a number of public school teachers to resume the teachers' chorus class on Saturday afternoons at the college. This class was one of the largest and most successful at the college last year, and Mr. Gantvoort says it will be reorganized as soon as the number of applicants justifies.

\* \* \*

The musical societies are not having an easy time in filling their subscription lists. The Symphony Orchestra has about 1,500 subscribers, and the first concert is a month off.

ROBT. I. CARTER.

**A Musical Dictionary.**—Hugh A. Clarke, Mus. Doc., professor of theory and composition and lecturer on musical subjects at the Broad Street Conservatory of Music, Philadelphia, has just completed a musical dictionary, which is now in press, for a well-known publishing house in Philadelphia. It contains many novel features, gives accurate pronunciations, and is thoroughly up to date in all particulars. The compilation and editing of this work, together with his duties at the conservatory, have kept the doctor extremely busy for many months.



BOSTON, Mass., October 25, 1896.

FROM afar, alannah, I have heard the well-bred applause given to Brian Boru, although I have not been able to see the plot or recognize the tunes. I suppose from the title that the new work is strictly American, like *Un Ballo in Maschera* with Riccardo, Conte di Warwick, Governatore di Boston, and Renato, Creolo, suo segretario e sposo di Adelia.

By the way, the stage setting in the second act of Verdi's opera is all wrong—or rather it should be brought up to date. Adelia, Riccardo, Renato and the mocking Samuel and Tommaso should all meet on the steps of the Public Library building, instead of "in the malefactors' field," near Bunker Hill Monument. The Public Library building will be a sentimental education in itself, now that the Bacchante of Macmonnies will not divert the attention from love to raging strong drink.

Gladly would I hear again the mocking chorus of smug Bostonians in Verdi's opera :

"E che baccano sul caso strano,  
E che commenti per la citta."

Who wrote about opera in *Vanity Fair* in '80 and '81? It was surely some one of the tribe of Pfaff, afterward embalmed in a magazine article by Professor W. D. Howells for the gaping pleasure of Philistines. Let me here quote from Alexander Smith a moment, for he fore-saw in Skye thirty years ago the appalling monthly picture book of to-day. He had found on a shelf in dreadful weather two volumes of the old *Monthly Review*, 1790-1799. "And just as the tobacco-less man whom we met at the entrance to Glen Sligachan smoked the paper in which his roll of pigtail had been wrapped, so when I had finished the criticisms I attacked the advertisements, and found them much the more amusing reading." Might not the magazine buyer of to-day follow the example of the unknown isleman? Depend upon it, to the reader of the next century the advertising sheets will be more interesting than the poetry, or the essays, or the stories.

The review of *Un Ballo in Maschera* published by *Vanity Fair* March 2, 1862, is a masterpiece. Some day when the weather is dull and tetric and the spirits are clogged, I'll copy it and send it to you as my own. Listen to this sample.

"Act II.—View of rock—Plymouth Rock—You Know—awful papers—green moonlight—two Romanesque Lombard pillars of the Ninth century (of the kind so common in the ruined palaces around Boston), with a Bar between them appropriately sustaining a Cord. Enter Amelia, followed by Count Brig of Boston. Intense love-making—tremendous Passion—She Trembles!—She Yields!—Terrible struggle!—hust!—Somebody's comin'—Wall—I calculate there is, and pooty darn quick tew! Renato! Chi giunge in questo albergo, blarst me if tain't that husband o' yours a comin' into this tavern, full. Chisel!!! Let's put! 'Taint no use. We're goon coons! Enter Ferri, bound to save the life of Count Brig. Has heard the festive Sam and Tom proposing his murder. They've tracked you hither? to your Lair! Amelia is veiled—disguised—her husband, unknowing who she may be, consents to

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'scort her tu hum! Such is Bosting! Enter Conspirators Sam and Tom. They jest with Ferri, become personal and familiar. Amelia loses her mask! Grand larfing chorous! Well, naow I calculate twart worth while to fetch your wife éout here by moonlight—sa-ay! Massy sakes! hñow the folks will larf to-morrow! Shouldn't wonder ef it got into the *Transcript*. Wall, I wouldn't!

E che baccano—sul caso strano,  
Andra dimone—per la citta.

"They sing it again and again—those wild sons of Bosting—'tis a strange laughing chorus—the finest bit of music in the whole. It rolls in, over and over—that mocking refrain—é che baccano baccano baccano—Der Freyschutz is nothing to it—we expect to hear it é che baccano—for a—baccano—month.

"Bac—ca—no!"

Now all this came about from the mention of Brian Boru!

I am ashamed to say I know little of Brian. Roderick O'Connor, King of Connaught, and Dermot MacMorrogh, King of Leinster, were fine fellows, and for years I have been in love with Dvergilda, wife of Orioric. Then there's a glorious roll for grand opera: The Tyrconnellian Hugh the Red O'Donnell, Cathaeir Mor (God rest him), Oiliol Cadech, Ruaghri of Oriel, O'Hussey, the bard of the great sept of Maguire of Fermanagh, Meehal Dubh MacGiolla-Kierin.

I believe Brian fell at the battle of Clontarf; he had a son Donogh. But I cannot say with the poet MacLiaq:

O dear are the images my memory calls up  
Of Brian Boru! How he never would miss  
To give me at the banquet the first bright cup!  
Ah! why did he heap on me honor like this?

Why, O Kinkora?

As thousands of Brian's descendants live in America, Brian Boru should be regarded, I suppose, as an American opera, and should be sung by Americans, just as *Un Ballo Maschera* should be sung always by Bostonians—not the Bostonians, for Mr. Barnabee came, I believe, from Portsmouth, N. H.

Here's your health, Mr. Edwards, and may we soon hear your work. "Ag taisdiol na sléibte dam sealad am aonar," to quote from the eminent Gaelic librettist Mr. Stange. Here's a bumper and "Oidhche dhálm go doilg, dúbhach," likewise "Maidin Chiuin dham chois bruach na traghá."

Have you ever seen The White Book of the Muses, by Mr. G. F. Reynolds Anderson, the nephew of Mr. Julian Edwards? It's a pretty book, published in 1895 by George P. Johnston, of Edinburgh, in an edition of 666 copies. There is a dedication to Walter Pater. The poems are tributes to or "appreciations" of 100 poets, from Homer to Richard Le Gallienne, from Sappho to Arthur Rimbaud. Here is verse to Andrew Lang:

Smooth mouthpiece for the clarinet (sic)  
When Bion and Theocritus.  
Blew music blandly garrulous,  
Thy murmuring music haunts me yet.

And here is Mes Hópital to Verlaine:

Oft thou, in hospital lying still  
Hast watched the watchful flowerets grow  
Like poems on the window sill,  
And seen the solnum sunlight flow  
O'er heaven as water o'er a mill.  
  
So we, in these gray wards of strife,  
Watch, watch thy gracious poems grow  
Like flowerets with dim secrets rife,  
And weep to see thy soul's light flow  
As sunlight over sordid life.

Mr. Anderson honors these Americans, Adah Isaacs Menken, Joaquin Miller, Sidney Lanier. To be sure he alludes to the "star bird Edgar Poe."

But let us turn to music. Let us be earnest and didactic. Has Doppler's theory of colored stars any bearing on the appearance of the Black Patti and the Black de Reszé?

Mr. Doppler, you know, supposes all stars are white, but that some of them rapidly retreating from us, thereby

lengthening their luminiferous waves, become red; others rapidly approaching us, shortening their luminiferous waves, become green or blue.

Now where does the Black Patti come in?

This reminds me of Mr. Hamlin's fine idea of a truly negro opera, which was elaborated by him in *Mlle. New York* over a year ago. Ah, Mam'zelle, why did you die? You were too good for this smug world.

The program of the second Symphony concert, given last night, was as follows:

Overture to *Gwendoline*.....Chabrier  
(First time in Boston.)  
Concerto for piano, No. 1, B flat minor .....Tschaikowsky  
Slavonic Rhapsody, No. 3, A flat major .....Dvorák  
(First time in Boston.)  
Symphony, C major (Jupiter).....Mozart

Boston knows little of Chabrier's music. A few tunes in *The Merry Monarch*, the operetta lifted from *L'Etoile*; the *España*, played by the Philharmonic Orchestra at the Tremont Theatre January 14, 1892, and the beautiful, sensuous prelude to Act II of *Gwendoline*, played at a Symphony concert October 18, 1894, and repeated at an afternoon concert in Music Hall. I do not believe that any pianist has played here a piano piece of Chabrier, and I doubt if a singer, local or stranger, has sung a song by him.

I do not like to growl, and I am fond of Mr. Apthorp, as critic and man. Nevertheless I wish that in the program book of last night he had seen fit to tell the audience something about Chabrier's opera and overture.

There were "Gleanings from the Court Library in Utopia," extracts from the writings of Finocchi, Schwartemag, Fungolfactor, Scriblerus, Montgomery, Bullycarp, and the other authors invented by Mr. Apthorp. I am told that several readers have searched for these works in the Public Library, and that Mr. Otto Roth asked Mr. Apthorp in ecstasy of admiration, "When do you find time for reading such out-of-the-way and learned volumes?" While I often enjoy the jests and the sentiments of Mr. Apthorp thus masked, I am unable to forget that the chief object of a program book is to furnish information concerning the pieces played or sung.

A panoramic program book, with a full explanation of what the music "means," is inevitably a nuisance, and an injury to the composer. But when the overture to *Gwendoline* is played, in view of the fact that the opera is unknown here, a few words about the story of the opera might well have prepared the hearers for the overture. As it was, the music must have come to many like a slap in the face.

You probably know the libretto of *Catulle Mendès. Gwendoline*, the daughter of *Armel*, dreams that she is borne over the sea by a Dane. As she tells her dream the Danes descend on the coast of Britain. The leader *Harald* loves *Gwendoline* at sight and she loves him. At the marriage ceremony *Armel* gives *Gwendoline* a dagger that she may kill at night the man in her arms. For when the Danes are deep in drunken sleep there is to be butchery. *Gwendoline* loves *Harald*. She warns him. He laughs as he holds her warm. There are shrieks without. *Armel* slays *Harald*. *Gwendoline* stabs herself, and falls on the body of her husband of a night.

The prelude to Act II is *Gwendoline*. The overture is *Harald*. It opens in a burst of barbaric rage, the first theme being associated in the opera with the swoop of the Danes. Disharmonic trumpet fanfares produce extraordinary effect. The second theme, eminently French in melody and rhythm, is the idea of *Harald*'s song, in which he describes to *Gwendoline* the joys of his adventurous life and the enviable fate reserved for him to be carried at the last by Valkyries to Valhalla. This theme is given at first to the English horn, horn and violas. The *Gwendoline*

motif is used sparingly. The finale is the Valhalla cantus firmus declaimed gigantically combined with a development of *Gwendoline*'s legend.

I cannot describe even in painfully sought phrases the impression made by this tumultuous overture. To some the music seemed no doubt brutal, anarchistic. But the polyphony is clear and skillfully worked; the harmonic treatment is daring and original; there is furious swing; there is full, heroic blood, and the orchestration is gorgeous, dazzling, marvelously sonorous, at the same time distinct.

However deeply Chabrier had studied Wagner, however passionately he admired him, he did not give up his birthright. In a hundred passages you recognize the Frenchman; thoroughly French; to the nails a Frenchman. Nor is he ever merely a clever echo of Wagner. This ventripotent composer, this "Falstaff of Wagnerism," as "Willy" called him some years ago in Paris, had a voice of his own—a mighty voice.

The first performance in public of Tschaikowsky's piano concerto in B flat minor was in Music Hall, Boston, by von Bülow, October 25, 1875, when Mr. Lang conducted the orchestra. The concerto has been played here by Mr. Lang, Mrs. Hopekirk and Miss Aus der Ohe. Mr. Apthorp says in the program book: "It was last played here by Mme. Helen Hopekirk." The statement is incorrect. Mrs. Hopekirk played it in 1891; Miss Aus der Ohe played it in 1892, January 6, at a Young People's Popular Concert, and she played it superbly.

It seems to me that Mr. Martinus Sieveking, who played it last night, made an error in judgment when he cut out the allegro vivace assai in the second movement. This jig tune is eminently and essentially Tschaikowskian. Some call it vulgar. But it is not thin-lipped vulgarity; it is the animal vulgarity of a great man. It is of kin to the vulgarity of Shakespeare, Rabelais, Aristophanes. It is the vulgarity of a remarkable race.

The performance of the long-winded cadenza, although it afforded an opportunity for personal display, did not restore equilibrium, so far as the composition itself is concerned.

The characteristics of Mr. Sieveking's performance were unusual strength modestly exerted without apparent effort, fluency and brilliancy in bravura passages. The finale would have gained if it had been taken at a more furious pace. The applause that followed the performance was long continued, enthusiastic and, above all, honest.

Dvorák's third rhapsody, first played at a Sinfonie soirée of the Royal Orchestra, Berlin, September 20, 1879, was one of the first works that called the attention of musicians to Dvorák. Looking over files of German music journals to find out about this first performance I came across a sniffing review of Dvorák's *Dumka* for piano published about the time of the concert at Berlin.

This rhapsody is not one of Dvorák's best works for orchestra. Its chief merit is the orchestration. The themes are pretty enough, but they are worked to death. There is the fatal exuberance of Schubert, which delays the end. The finale of this rhapsody is a veritable deathbed farewell, with messages to all inquiring friends, and a tiresome distribution of property of little value.

I should like to hear a Mozart symphony played in a small hall by a small orchestra of Symphony men. I believe its beauties would then stand out in bolder relief, and that which is now dull and hopelessly old fashioned might seem pleasingly archaic. As played last night the first movement, with the exception of the Figaro suggestion, was a good deal of a bore, and there was the thought of sincere and laborious sawing of wood. The andante, a song of sweet melancholy, might have been sung with

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more delicacy. Thoroughly charming was the minuet. As for the finale it is one of the great masterpieces; not because it is a remarkable solution of a difficult task, but because it is brilliantly beautiful.

Mr. Aphorp says in the program book: "The name 'Jupiter' probably referred to the (supposable) 'thunder and lightning' *fusées* of the strings and wood wind in the opening measures of the first movement. At least, very similar *fusées* precede the general cry of 'Odi il tuon' / (Hear the thunder!) in the first finale of *Don Giovanni*." And he afterward says: "A yearning phrase, ascending by two successive semitones, followed by a brighter, almost rollicking one—is it Jove laughing at lovers' perjuries?"

Otto Jahn says—"W. A. Mozart," 1859, Vol. IV., p. 135—"Somebody has given this symphony the title 'Jupiter.' I know not when or where. This was to describe the majesty and the brilliancy of the symphony rather than to indicate profound symbolism."

I should not speak thus rudely of Mr. Aphorp's inaccuracy, inexplicable omissions, or opinions, if his articles were published in a newspaper. But he is the editor of the program book of the Symphony Orchestra. This book is alleged by some to be of educational value. At the end of the season bound copies of it are advertised for sale. But there is never a table of errata at the end of the volume.

An occasional slip is pardonable. When number after number of this program book is noticeable for wildness in dates or other statements of fact, when an insufficient or no explanation is given of new works, Mr. Aphorp's attention should be called to his indifference or laziness. The hearer who wishes to find out something about the overture to *Gwendoline* will not be consoled by a technical analysis of the Jupiter Symphony, which is of no use to musicians and is unintelligible to the average concertgoer.

The program book is a nuisance the moment it becomes analytical. A page or too of the important facts concerning the composers and their musical intentions should be sufficient.

The program book to-day in Music Hall prevents many people from real enjoyment of the music. They read. They do not listen.

And all this would probably be true if the program book were written by anyone else on the same general lines. Mr. Aphorp is a very intelligent man in many ways. It would be well for him to reflect that modern music has righteous claims; that a piece is not necessarily bad because it was written by a Frenchman, Russian or Italian in 1895 or 1896; that a little definite information about a new work makes more for musical righteousness than weary pages about "half cadence on the dominant of the dominant" and "a strong subsidiary of brilliant passage work," especially when the weary pages treat of as familiar a work as the Jupiter Symphony.

PHILIP HALE.

#### Boston Music Notes.

BOSTON, MASS., October 24, 1896.

The musical season at Wellesley College was opened on Monday evening, October 19, by Mr. Wm. C. Carl, the well-known concert organist of New York. The concert was given in the chapel, where about 500 of the college girls made a most sympathetic and attentive audience.

The program played by Mr. Carl was particularly interesting, containing as it did so many new things by various French and American composers, many of them being dedicated to Mr. Carl. The audience received the delightful playing of Mr. Carl with such warm and hearty applause that he responded to their very evident wishes and gave as an encore a gavot, dans le style ancien by Neu-stedt (arranged by Mr. Carl).

The music during the winter at the college will have to

be of a very high order to keep up to the standard set by Mr. Carl:

|                                            |                 |
|--------------------------------------------|-----------------|
| Concert Piece (MS.)*                       | R. Luard Selby  |
| Cantilène Pastorale (MS.), new*            | Henri Deshayes  |
| Danse des Marins.....                      | G. F. Händel    |
| Berceuse de Jocelyn.....                   | Benjamin Godard |
| (Arranged by Mr. Carl)                     |                 |
| Fuga Giocoso (MS.).....                    | F. R. Adams     |
| Suite Gothique (new)*.....                 | Léon Boëllmann  |
| Introduction, Chorale.                     |                 |
| Menut Gothique.                            |                 |
| Prière à Notre Dame.                       |                 |
| Toccata.                                   |                 |
| Cantabile (new).....                       | Clemet Loret    |
| Intermezzo (A flat).....                   | Theodore Salomé |
| Fantasia on a Welsh air.....               | William C. Carl |
| Caprice in B flat.....                     |                 |
| Grand Chœur en forme de Marche (MS.), new* | Alex. Guilmant  |

\* Dedicated to Mr. Carl.

The B. F. Wood Music Company has taken a new departure the past week and is about to publish a popular song. The company's specialty is teachers' music for piano, violin and piano music and standard songs, but it has superior advantages for getting a song into circulation through its extensive foreign connections, Bosworth & Co. representing the house in London, Leipsic and Paris. Therefore at the earnest request of Mr. Monroe H. Rosenfeld the company has taken his latest popular song, *Don't Send Her Away*, and it will be published almost immediately. On Sunday, October 25, this new song will appear in the Boston *Globe* and the New York *World*. It is of the pathetic sentimental type with a catchy refrain which will be hummed and whistled into notoriety in short order. The song will be sung in Brooklyn on Monday night; also at one of the Boston theatres on the same evening. At an early day Mr. Rosenfeld will go to Europe for the purpose of pushing this song there. The B. F. Wood Music Company's place is such a busy one that it is difficult to catch anyone long enough to obtain much information, but all are so enthusiastic about this song that they couldn't help talking. Antoinette Cyr, the phenomenal child singer, was trying the song over, and will add it to her repertory.

Miss Lillian Marshall, pupil of Mme. de Angelis, sang at the Warren Avenue Church last Sunday, and Mme. de Angelis has received many compliments during the week for the young lady's singing.

Miss Marie Senta has been engaged by the International Opera Company for the season of 1896-7. They opened at Troy on Thursday evening, then in Albany, and the week of the election in this country will sing in Montreal.

Mr. S. Kronberg leaves for a short Western tour in a few days. He has had a successful season here, and will return to fill other engagements later. Mr. and Mrs. Kronberg will make Boston their home for the future.

Mr. Myron W. Whitney has taken a studio in the Steinert Hall Building, where he will give a part of his time to teaching. His son, Myron Whitney, Jr., has returned to Italy after spending the summer at home. Mr. Whitney's elder son, Mr. Wm. L. Whitney, of the New England Conservatory of Music, has had the position of professor in the London Royal College of Music—the position which Dr. Cummings resigned in order to take the place of the late Sir Joseph Barnby at Guildhall—offered for his acceptance, but after serious consideration of the matter he has declined, although he highly appreciates the honor. He taught at the Royal College for one year while in London.

The vesper service at the Central Church is attracting large congregations every Sunday, and musicians especially are making a point of being present. The quartet of this church are engaged for a concert in Portland, November 27, under the auspices of Mr. and Mrs. Katschmar, which will be given at Katzschmar Hall. Miss Caroline Gardner Clarke is the soprano of this quartet.

Mr. Frederick Smith will sing the tenor part in Ros-

sini's *Moses in Egypt*, to be given on the 25th in Music Hall. He is also engaged for the performance of Beethoven's great mass in D, by the Cecilia, for their concert in March.

Mr. D. M. Babcock and Miss Edith Castle sang in New Hampshire during the week.

The Daudelin School of Music has engaged Mr. Jacquet, the new flute player in the Symphony Orchestra, as teacher. Mr. Charles P. Scott will deliver a course of four lectures before the pupils of the Daudelin School, beginning next week. The subjects of the lectures are interesting, and one will deal with the story of Bach's life, another with Massenet and Saint-Saëns. Everything is being done to make the year a profitable and successful one for the pupils in this school.

Miss Helen B. Wright has accepted the position of soprano at the Commonwealth Avenue Church.

Mr. Henry M. Dunham gave an organ recital at the New England Conservatory of Music on Wednesday evening. The organ played was the new one from the firm of Farrand & Votey, Detroit.

Miss Gertrude Edmonds, Mrs. Jennie Patrick-Walker, Mr. G. J. Parker, Mr. Leon Van Vliet, Miss Bessie Collier and Mr. Frank O. Nash gave a concert at the "Ladies' Night" of the Charlestown Artillery Association. This afternoon Mrs. Walker, Miss Edmonds, Mr. Parker, Mr. Babcock and Mr. Nash gave a musical before the Heptagonal Club in Somerville.

Emma Eames will be the soloist at the Symphony rehearsal and concert of January 15 and 16.

The fourth lecture in Mr. Elson's Lowell Institute course, on the Symphony and the Symphony Orchestra, was given in Huntington Hall Friday evening. The special topic was *The Flute, Piccolo and Oboe*.

The Star Course entertainment, Monday evening, in Tremont Temple, will be given by Seidl's Orchestra, among the leading players being Henry Schmidt, violin; Otto Stockert, flute, and R. Riedrich, violoncello. Mme. Marie Decca, soprano, will assist.

**Granada.**—During a procession in honor of the patron saint of Granada a young singer, Rafael Bezares, sang an Ave Maria to a crowd of 30,000 people. The effect was wonderful and the artist received loud applause, and the town gave a dinner in his honor in the evening.

**Magdeburg.**—A polyglot performance of Carmen took place lately in the Magdeburg Theatre. Madame Norcross, an American, sang the title rôle in French; the *Don Juan* part was sung in Italian by a tenore robusto, Morello, and Frau Gehrsen, a Fleming, also sang in Italian the music of *Michaela*.

**An Aged Rabbi.**—Dr. Benedict Levi, grand rabbi at Giessen, celebrated on October 14 his ninetieth birthday. He has kept a diary all his life, and it forms a valuable history of the Jews in Germany for this century. In 1832 he married Henriette Mayer, and from her his son Hermann, the conductor of Munich, derives his musical talent. Benedict was present at Bayreuth in 1882 when Hermann Levi conducted. Richard Wagner asked him: "Are you satisfied with your prodigal son?" "Pretty well," was the reply. "Your Hermann," said Wagner, "ought, as my alter ego, to bear the name of Wagner."

**A Lankow Pupil's Success.**—Frl. van Gelder appeared October 9 at the City Theatre of Berne with great success in *William Tell*. The Berner *Intelligenz Blatt* of October 12 writes: "Among the ladies Frl. van Gelder as *Mathilde* gained much applause. The singer appeared at first rather timid, but without any reason, as she soon won the favor of the public by her beautiful organ, her intelligent delivery and her admirable coloratura. She gave a truly brilliant rendering of the terzett in Act III. Frl. van Gelder's next rôle will be that of the *Countess* in *Mozart's Le Nozze di Figaro*." Frl. van Gelder is a pupil of the well-known teacher Anna Lankow.

## CORINNE MOORE-LAWSON,

**SOPRANO.**

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**CAMILLE SEYGARD,**  
PRIMA DONNA SOPRANO.  
**ADELE AUS DER OHE,**  
PIANIST. AFTER JANUARY 1, 1897.

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The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music throughout Great Britain and the British Colonies.

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THE MUSICAL COURIER COMPANY,  
Union Square, West,  
New York City.

WALTER DAMROSCH is the first in the field this season with his popular concerts.

ROSENTHAL sailed from Cherbourg last Friday. He is expected here next Friday. The great pianist will play in Carnegie Hall November 10.

WE are sorry to destroy a pretty story. The promising young tenor Burgstaller, who made his début last summer at Bayreuth, was not a wood-cutter melodiously uttering his "native wood note

wild" when discovered by Cosima Wagner. He is the son of a watchmaker, of Holzkirchen, in the Bavarian highlands, and is a pupil of the Bayreuth training school. It cannot, however, be denied that he often sings like a woodchopper.

BLACK PATTI and her company have had an awful time in Hartford. The hotels were all full when the dark diva applied for bed and board. Is there no Maltby law in Connecticut?

ANOTHER absurd scheme is announced in the daily papers with all due solemnity. Mr. Emil Dürer, who was here some years ago in the capacity of private secretary of Perotti, the tenor, and who had a delightful row with that singer, makes the offer of printing free in the Paris *Figaro* compositions by American composer. We all know what the musical supplement of the *Figaro* amounts to and the value of a composition appearing in it. It is another one of those silly schemes for self-advertising which only hoodwink foolish people.

PRINCETON last week conferred the title of Doctor of Music upon Edward Alexander MacDowell, of Columbia University. While this courtesy must be acknowledged as a fitting compliment to one of our most prominent musicians, it must not be forgotten that the title of Doctor of Music has long since become opprobrious in this land, chiefly through the exposures made by THE MUSICAL COURIER six or eight years ago, when it was demonstrated that no intelligent musician could afford to affix to his name a title which elevated to his level such doctors of music as Perkins, Palmer et al. It must be remembered that small county universities, such, for instance, as the University of Toledo, Ia. (not Ohio), distributed the distinction among its piano teachers. There are hundreds of doctors of music and musical doctors in America, and Mr. MacDowell must not be confounded with them by becoming one himself.

ONE of the best schemes for singers is to sing in concerts for nothing. It is generally known when singers do this, and as a result no one will ever pay them anything to sing, for everybody will have heard them for nothing and will never after that pay to hear them. Jean de Reszké, Melba, Eames, Nordica, Plançon—all the foreign birds charge high prices and would be fools if they did not, particularly as our charming American resident girls and women who have spent thousands in Europe to have their voices and methods spoiled there charge nothing and sing free. The reason people do not attend even good 50 cent Sunday night concerts is because they know the singers sing for nothing and the public does not care to hear that kind. Stop it! The notices you get for that kind of work are of no consequence, for the newspapers also know that you are singing for nothing and they conclude that you cannot value your services very high when you sing for less than low. They will never place a higher value upon your art than you place upon it yourself, and you value it at nothing.

What have you been studying for, anyhow?

WAS the Sun not in error when it published the following on the day after the late Henry E. Abbey's funeral?

Neither of the brothers De Reszké, who made more money out of the Opera House here than from any other enterprise they were ever connected with in their lives, has intimated so far that he has even heard of Mr. Abbey's death, nor has Mlle. Calvé, Plançon or anybody else connected with the company that is to sing here next year, and has sung here for several seasons while Mr. Abbey's abilities as a financier kept the organization floating and saw to it that their salaries were paid. The news of Mr. Abbey's death has already been printed in the Paris papers, so there is no reason to believe that any of his acquaintances or former employés there are ignorant of it.

It appears that a wreath supposed to have been ordered by the De Reszkés was sent to the house, and furthermore that they wired their condolence to Mr. Grau in London. As to Calvé and Plançon we can say nothing, but it would occasion no surprise if none of these foreign singers had paid no attention to the dead Abbey.

It should be thoroughly understood that these people do not consider themselves under any obligations to managers or to the public of America, but rather the reverse; they actually believe that they are favoring us by singing here at twice and three times the salaries they get in appreciative Europe, which prefers to let us have them. Hence it could not occasion surprise among the cognoscenti if these peo-

ple had not paid any courtesy to Abbey dead. Besides it costs money to order flowers, and by cable too, and money, money, good hard money is the one, the chief object these artistic business people have in view.

Abbey was responsible for much of this sentiment. He knew nothing of art; he did not represent it to them as a conquest in art if they should succeed here, but as a pecuniary triumph, and money became the great and chief purpose of a trip to and a tour in the United States.

They are entitled to every dollar they can get here, and so are we entitled to all the truth we can print on the subject. What we object to is the hypocrisy.

The American Federation of Musicians, the new national body formed at the convention of musicians held this week in Indianapolis, will be in active opposition to such unions belonging to the old National League as did not send delegates to the convention. The principal union which the new national organization will oppose is the Musical Mutual Protective Union of New York, of which Alexander Bremer is president.

The leaders of the M. M. P. U., whose membership includes Walter Damrosch and other well-known orchestra leaders, say that it is made up of artists and does not need assistance from labor unions, as it is not a labor union in the generally accepted sense of the word. Some years ago it cut adrift from the Central Labor Union and was boycotted by it because the M. M. P. U. refused to strike in a theatre in sympathy with a building strike.

The members of the Manhattan Musical Union of New York say that the formation of the new organization wipes out the National League. Alexander Bremer, who is president of the National League, says that the new body is composed of unions with which his organization would have nothing to do, that they are angry on that account, and that the National League can do without them.

SO say the press dispatches from Indianapolis on October 24. No one outside of the organizations manifests any deep interest in this matter and many members of the Musical Mutual Protective Union are indifferent to the move, among them musicians of the stripe of Walter Damrosch, who, although theoretically members of the Union, never attend its meetings or participate in its deliberations.

The musician of artistic prominence is not a voluntary member of any union. That does not harmonize with his views of aesthetics. Such men are forced into Union membership by the condition of affairs—conditions with which they do not sympathize.

But more of this later on. As between the two Unions here we should by all means prefer a consistent Union that honestly admits its principle to be a protection of labor against consolidated capital to a Union that is merely a Union in name in order to give power and influence to the men manipulating it. We are also under the impression that the obstreperous Musical Union will sooner or later be bound to join the Federation or collapse. It cannot expect any assistance from capital and capital has no reason to take hands in the fray. From the point of view of a musician there can be no difference between the organizations, except that the Federation is honestly direct in its claims, the other is not.

### BLACKMAIL IN ITALY.

THE Milanese journal *Il Mondo Artistico* in its issue of October 10 devotes several columns to the remarks which THE MUSICAL COURIER has on several occasions been called on to make respecting the treatment received in Italy by artists desirous of appearing in the theatres of that country. The writer of the article may be *un magnifico burlone*, but our Italian contemporary may be assured that the conditions of lyric art in Italy are perfectly well known in America. The discovery of America by Columbus and the lack of musical genius in America to-day are quite beside the question.

The observations of THE MUSICAL COURIER were directed to the system of extortion and blackmail practiced in Italy whenever a young artist aspires to a débüt on its stage. Whether these aspirants are artists or mere dilettanti is a matter of no importance here; what is of importance is that they be judged honestly, and praised or condemned according to their merits, not according to the amounts which the press, the clique or the impresario can screw out of them by unconcealed threats of ruining their career unless exorbitant demands are conceded. Nor are Americans the only victims who complain of Italian methods, as *Il Mondo Artistico* can see by perusing the article from an English paper of very wide circulation and influence, the *Pall Mall Gazette*, and reprinted in THE MUSICAL COURIER in this issue.

Our contemporary, in its defense of the blackmailers, whom it calls in delicate Tuscan *poco serpolosi operatori*, instead of *camorristi* in Neapolitan, or *mafiori* in Sicilian, confesses to the truth of our statements. "With dollars, with pounds sterling ap-

plause can be bought; once, twice, thrice, ten times, if you like. When talent is absent, applause must be paid for." Exactly so, and if talent is there applause will not be forthcoming unless paid for, too. Nor is the abuse confined to second-rate theatres, as *Il Mondo Artistico* affirms. The treatment of Cowen's Signa at La Scala has not been forgotten. The facts in the case of any public appearance in Italy are unescapable. You must pay and pay well. The "Italian career" has become a mockery and a byword.

#### NO WALKUERE THIS SEASON.

**W**E are officially told that there is to be no performance of *Die Walküre* this season by Mr. Grau's company. Jean de Reszké declares that one Wagnerian rôle a season is all the public may expect of him. He promises us Siegfried. Emma Eames will therefore have no opportunity to sing *Sieglinde*. The singer engaged in place of Klafsky is a Mme. Felia Litvinne, a sister-in-law of Edouard de Reszké, and probably the sister of Willy Schuetz. She has sung Wagnerian rôles in Paris, Brussels and Moscow.

Antonio Ceppi is the name of a promising young Italian tenor just engaged by Mr. Grau. Lassalle is to return. It is to be hoped that the three years' rest has benefited his voice, which was a wreck when he last sang here. The report that Jean de Reszké is to be married to-morrow in Paris, two days before he sails, may interest the matinée girls. It is not, however, of vital importance to the music lover. David Bispham will sail soon. The season begins November 16 with *Faust*. Mr. Grau leaves on La Champagne October 31.

#### WHEREFORE CONSERVATORY?

**I**N matters musical there is usually something in a name. To take a piece of nomenclature, a title of promise, and recklessly confer it upon something which in no degree fulfills the conditions which that title has been exclusively devised to outline is a disaster within musical ranks to which public attention should be drawn. We have in New York one great Conservatory of Music, so called, after which there comes a number of smaller institutions also dubbed conservatories, which latter, if their sponsors had much wisdom at the hour of baptism, had much better have been called schools than borrow a sounding honored name, which has here fallen into disrepute.

We have no conservatory here. No patent having been taken out on the title in countries where all that conservatory means is duly observed and fulfilled, any music master who opens a classroom and engages two or three others to assist him in America can, if he chooses, stick out "Conservatory" on his sign plate. Had the dignity and exactitude of European formula been accurately copied in the first case, when the principal institution baptized "Conservatory" was established in New York, smaller schools would never have presumed to appropriate the title. But the term "conservatory" as used here signifies nothing more than a music school dating from A B C forward, established simply on lines a little larger than the average school or college, and no more resembling the conservatory of Europe in its scheme or output than the general mixed school resembles the university.

Why, then, should not every teacher of music baptize his little classrooms a conservatory? The title has been perverted from its true meaning before him, and the sole difference between his and the leading institution will be that his surroundings are smaller. Educationally the scheme will be the same. Just to this has the meaning of the term "conservatory" come in America. It was the quantity, not quality, of the plan which first suggested the assumption of the title on a national basis in New York, and so long as any petty institution can claim an equal standard why may it not be justified in claiming the title too? Only, as said before, so long as in its leading representative instance in New York the term "conservatory" stands disqualified, it would be infinitely better for well equipped schools to ignore it completely and stand by a simpler nomenclature which has always maintained its reputation.

The Paris Conservatoire is a conservatory proper. Any institution which cannot lay down its plan upon an original model such as this has no business with the name conservatory. The title was established in Europe and taught to signify a positive proficiency in art against which no argument could be raised, since it was decided upon rigid examination. The European conservatory stands to the ordinary well equipped school of music as stands the university to

the general school. The fact of gaining admission to it alone is a sort of diploma in itself.

Every student who enters the Paris Conservatoire does so only upon having passed an examination comparatively advanced and throughout which no concessions in favor of any individual will be made. This test examination involves necessarily a pretty sound musical education at the very date of entry. To have passed it means a good amateur certificate even if the student were never to go a step farther. But when this stage of advancement stands merely as the initial point of an education, the value of final results may well be estimated as the highest scholarship attainable in art. So much for the educational side of the conservatory abroad.

Is there any distinction attached to entry in the National Conservatory here? How much is demanded of an applicant?

The possession of ten fingers, a throat, or any other physical member employed in musical departments will suffice here. You may be a student at the leading conservatory of the American metropolis and be engaged in the study of five-finger exercises. When some foreigners, who know not everything of America's customs, arrive and hear the word conservatory they prick up their ears and then look round them for fruit in the pupils who have spoken of the conservatory as their home of music. The truth of what conservatory means here is quickly forced upon them through their disappointment.

It is well then to occasionally rouse up and declare to ourselves what the condition of things in the way of conservatory in America really is. It is an affair solely of name, without any of the compulsory qualifications attached which make of the conservatory of Europe an institution of important dignity and advancement.

So far has the significance of the term been vitiated that it would be a much wiser plan for honest schools to call themselves schools, as they are, than to seek for sounding glory under a title which has been so sadly abused.

America has no conservatory of music, be it understood. It has many large schools, but the establishment of a genuine conservatory is a something left yet to be vaguely hoped for.

#### BROOKLYN OFFICE

**A**N office of THE MUSICAL COURIER has been opened in Brooklyn, at No. 539 Fulton street. Miss Emilie Frances Bauer has charge of the same and will attend to the correspondence and general business of THE MUSICAL COURIER in that large, active and intelligent community. Miss Bauer was for many years the correspondent of this paper from Portland, Ore., and has lately been on the home staff. The opening of the Brooklyn office is due to the natural demand for a more intimate contact between the musicians and the musical element of that city and this paper.

#### RICHARD WAGNER'S OPUS 2.

**T**HE discovery of this early work of Richard Wagner is rather curious. Dr. Hégar, of Zurich, when preparing a concert in 1878 to commemorate the three great Wagner concerts given in that city in 1853, asked Wagner to send him the original scores. The scores were forwarded from Paris by Durand, and after the performance were placed in an old big packing case. Dr. Hégar on lately looking over the sheets found this composition, and had it performed, as far as it is instrumented, by the Tonhalle orchestra. It exhibits Wagner in his very beginning, and must be dated before the *Rienzi* period. Santen-Kolff, the Wagner expert, states that Wagner, until he began his Capellmeister career at Riga, merely numbered his compositions. They consisted of one concert overture and nine compositions for Goethe's *Faust*.

It is possible that this overture is the long-lost op. 2. Three of these numbered works are missing from the archives at Bayreuth. Wagner during his Paris life in the thirties had very close relations with Durand, and left in his charge many works anterior to that period, and the packets of music thus left play an important part in Wagner's history. Wagner was in pretty poor circumstances then, and evidently used the reverse of the composition for noting down parts of *Rienzi* or the like, so that the original composition was overlooked till discovered in Zurich after sixty-five years of oblivion. The concert overture must have several instrumental parts filled in before it can be performed.

#### HISTORICAL PERFORMANCES.

**D**R. HUGO RIEMANN, in an article in Heine's Musiker-Calendar for 1897, expresses considerable dissatisfaction with the present style of performing old works in the so-called "Historical Concerts." In the musical life of to-day there is a strong reactionary tendency, a revival of the forgotten treasures of past centuries, and a search for the sources whence our modern musical art has come. New editions of old masters are numerous, and all are marked with an earnest desire to gain the standpoint of the period when their works were produced. These new editions would be merely ornaments for a library unless accompanied by practical performances. Such performances have been given for some years past in the form of Historical Concerts, and in the concerts of several musical societies.

"The name 'Historical Concert,'" Dr. Riemann writes, "smacks of the schoolroom and the book shelf. The insertion of a work in the program of such a concert does not imply that it has an artistic value that can be appreciated to-day, but only that it is characteristic of the art of the period when it was written." Thus historical concert programs can be made up to give a very erroneous impression of the positive development of music and to flatter the self-complacency of the present age. All that is necessary is to avoid the best works of bygone ages. But the opposite is possible. A concert can be arranged so that each number will show us the weakness and the stereotyped monotony of modern phrasing; to do this the early epochs must be represented by their very best works. Either a thorough examination of the early literature must be made, or we must limit ourselves to pieces already well known and of well recognized merit, such as, for example, in the field of secular part songs, a large number of those of the sixteenth century.

To replace these, as too well known, by unknown pieces can only be attempted by one who is sure that he can enlarge the series of the universally prized gems of the earlier literature. An unskillful selection involves not only a personal fiasco, but places the epoch in question in a false light. In the case of all other arts this is an acknowledged principle, and the same must be the rule in music. A piece that produces a ludicrous effect has no place in a program, for an historical program ought to be a mirror of the attainments of the past. If the work is of real value the director must take care that it appears with proper surroundings, that is, a rational arrangement of the program numbers. "I say nothing," he adds, "about performances on old defective instruments, nor about performances in the costume of the period."

Dr. Riemann then shows that historical truth means much more than merely playing the notes as they were written. "In the sixteenth and seventeenth centuries the distinction between chamber music and orchestral music was unknown. The setting of a piece depended on the means at hand; as far as these means went, the old composer sought to make his instrumentation as effective and brilliant as possible. Above all, in the thorough bass period the middle parts required to be filled out, if we would not have a skeleton instead of a living body."

This whole question of reviving old works with the instruments of the period, the dress of the period, the stage or concert room of the period, has come prominently forward since the revival of *Don Giovanni* at Munich. Speaking of this performance, Mr. Charles Malherbe bids us not to forget that the music of *Don Giovanni* is almost chamber music, in that it is based on the string quartet. The dramatic color is given by some wind instrument, flute, oboe or clarinet, which do not go together except in ensemble. Hence an increase in the violins diminishes the resonance of the instrumental solo. A large orchestra therefore is worse than useless—it is absurd.

The French critic goes so far as to say that the proportions of this work of Mozart demand in certain recitations the use of the harpsichord, the piano or cembalo as an absolute necessity. When the ancient masters have not written a thing because they had not the means, posterity, he allows, may supply this want in a certain degree. "At present when we delight in artistic exhumations, or more or less exact reproductions of the past, such a step backward would be regarded as a novelty, and the perfume of the old world would not displease everybody." But, like the German, he protests against that musical megalomania which is the characteristic of our times.



## "OH, WASTE NO TEARS."

Oh, waste no tears on Pain or Fate,  
Nor yet at Sorrow's dire command;  
Think not to drown Regret with weight  
Of weeping, as the sea the strand;  
When was Death's victory less elate  
Than Grief o'er-sobbed his grasping hand?

Not for the flaws of life shall fall  
The tear most exquisite—ah, no;  
But for its fine perfections all:  
For morning's joyous overflow,  
For sunset's fleeting festival,  
And what midwinter moons may show;

For wild rose breath of Keats' line;  
For Titian's rivalry of June;  
For Chopin's tender notes that twine  
The sense in one autumnal tune;  
For Brunelleschi's dome divine,  
In wonder planned, with worship hewn.

Save them for heroes—not their blood,  
But for the generous vow it sealed;  
For babes, when mothers say, "This bud  
Will be the blossom of the field";  
For women, when to Vengeance's flood  
They hold for Guilt a stainless shield.

And when two hearts have closer come,  
Through doubts and mysteries and fears,  
Till in one look's delirium  
At last the happy truth appears,  
When words are weak and music dumb,  
Then perfect love shall speak in tears.

—Robert Underwood Johnson, in the *Century* for October.

**L**AST week I did not, indeed could not, mention all the names of masters of piano teaching in this country. In repeating the few names that I did it was not with the intention of making any hard and fast distinctions. The list would have been a large one if thoroughness had been aimed at. This is not written in an apologetic but in an explanatory way.

\* \* \*

For some time I have had before me the collected verse of the late Frank E. Sawyer. The volume, a slender one, is called *Notes and Half Notes*, a very happy title, for it serves to indicate the nature of the young poet's work. In Sawyer the musician struggled with the poet. He was so passionate in his love for music that in his verse he seeks to translate its subtle hints, a daring and not always a successful experiment.

He was a lyrst, and his numbers flow with a sweet, soothing elegiac melancholy that suggests the manner of the first half of the poetical century—Lamartine, De Musset—rather than latter-day men. The note of revolt is here, but it is almost feminine and slightly hysterical when it is sounded. A deep abiding sense of color, a good musical ear and a remarkable faculty for assimilation are the characteristics of Sawyer's work. Too early he fell, because of temperament and time, under the dangerous spell of Heine, Swinburne, Baudelaire, De Musset, Rossetti and the world-weary atmosphere of many of his poems must be ascribed to their influence. He could at times feel the sensuous delight of life, of the swimming sun, of the cool, dark rich forests, of the inviting sea, the brisk air, of men and cities, but these notes are not often encountered. The bulk of his verse is cloistered, is often morbid and involved. He worked in two arts, and paid the penalty. He was a child of his age.

The range of *Notes and Half Notes* is not large, but there are sweetness and genuine music and sometimes imaginative lift in the book. Music is its theme, and it should be welcome to the musical and to lovers of verbal music.

\* \* \*

Georgia Cayvan, spinster, gave us last week at Palmer's Theatre a revised version of *Squire Kate*, Robert Buchanan's pastoral drama. The play was first produced here nearly five years ago at the Lyceum, and its faults of construction and glaring improbabilities were carefully criticised. In the

altered edition it runs on smoother lines, but it still does violence to life.

Robert Buchanan, a fifth rate man from Scotland, has written verse, prose, drama and criticism, yet has never added a sentence to the English language. A windy melodramatist, he first gained notoriety by his vicious, vulgar attack on a great poet painter, Dante Gabriel Rossetti. This villainous, brutal article, which damned the author of *The Blessed Damozel* as fleshly and lecherous, killed Buchanan, although his recantation was apparently sincere. We have had novels, verse, plays from his pen, but all deficient in originality, taste and power. He evidently wrote *Squire Kate* after many readings of Thomas Hardy, but the full blooded naturalism, the Shakespearean rustic humor and the deep diving into the dark, troubled waters of complex, modern life are denied the Scotchman. For the framework of his play he went to French sources. *La Fermière*, by Arman d'Artois and Henri Paget, is the original of *Squire Kate*, and it is a far better piece than the latter.

\* \* \*

Miss Cayvan does good, honest, graceful work as *Catherine Thorne*. Indeed, she makes the character as nearly lovable as possible. The frantic outburst in act third she executed with due violence, not as neatly graded as we would have wished, but theatrically effective, and, of course, evocative of much applause. In first act, the most natural and flowing of the four, Miss Cayvan was at her amiable best. An artist of healthy, sound methods and a woman whose personality is sweet, if not subtle, is she.

The blindness of *Kate* to the fact that it is her sister who is loved by *George* is very trying to those who would like to regard her as an intelligent woman. This hide-and-seek problem of the woman's character Miss Cayvan or any other actress could not make plausible. Women are seldom such fatuous fools as was *Kate*. Judging from her firm, central grip on her externals, she should have seen through the hole in the millstone. That her love for *George* might have blinded her to the somewhat sheepish admiration of *Geoffrey* you admit, but that she should not know *George's* affections were elsewhere bestowed is incredible. Even for the sake of the theatric nuance, this want of intuition on her part is an ugly blot and deprives her of the sympathy rightfully due her.

The astounding fit of rage which she indulges in before her astonished sister savors of the footlights, and the spectators but pity the suffering of *Hetty*.

\* \* \*

The comedy element in *Squire Kate* is insufferably flat and unreal. The lordling and his affectations, the mercurial tax collector, the doctor, these are not human beings, but mere dramatic papier-mâché. The sister is a weak, colorless creature and *Gaffer Kingsley* a figure out of the Chimes of Normandy.

*George Heathcote*, the old shepherd, and *Geoffrey Doone* are alive, the old herb doctor being especially suggestive of one of Hardy's open air Wessex studies.

Yet is *Kate* a more interesting woman than *Mary Pennington*, of wall paper fame.

\* \* \*

The company was at ease in the various allotments of the characters, although in common with many I wished that Mary Jerrold had played the part of *Hetty*. This interesting girl has such a pronounced talent and individuality that she should be given her head on every possible occasion. As it was, the part was weakly played.

That undeniably pretty woman, Annie Sutherland, did well as a farm servant. She has humor, audacity and plenty of dramatic feeling. She needs filing down.

Oh, for a race of great stage managers in America! We need them more than actors. There is a vast amount of raw talent being annually wasted, and all for the want of a head, an authority, a capable, conscientious, artistic stage manager.

Miss Sutherland proved herself as possessing the potentialities of an actress in *The City of Pleasure*. She fought, you may remember, with Eliza Proctor Otis that fierce duel for a man. In light opera I admired her beautiful figure and her graceful bearing; in *Mary Pennington*, Spinster, she was very hard and artificial as *Lady Maitland*, but in the small part she plays in *Squire Kate* her touch was just and skillful. The Sussex accent she has not mastered.

Lionel Barrymore also deserves a word of praise. Orrin Johnson was earnest and manly (he has a very

pleasant personality), and George Woodward played the miser with skill.

\* \* \*

Light opera has become a formidable affair in this last decade of the century. Indeed, it can no longer be called light. It is opéra comique as understood by the French. There is a dramatic story, musical set pieces and spoken dialogue. It has always been a favorite contention of mine that comic opera gradually acquires the disjecta membra of the grand opera stage. We get the old Italian finales, the florid soli for sopranis, the quartets, quintets and sextets so dear to Donizetti and Bellini; the romantic story, the element of improbable adventures, reckless rescues, fiery heroes, lovely persecuted heroines, music, moonlight, ardent assignations in mysterious groves, and the funny man raised to a seat nearer the throne, sometimes, as in Francis Wilson's case, to the throne itself.

And the orchestra plays a more potent part than it did. Instrumentation showing an intimate acquaintance with the scores and styles of Wagner and Berlioz we now demand, and your first nighter shrugs his shoulders at too palpable a reminiscence of Lohengrin.

Take Brian Boru, now at the Broadway Theatre, and you have a typical case. A quarter of a century ago this work would have been classified as a romantic grand opera, and Julian Edwards would have been hailed as a second Balfe. Benedict it was who wrote that other Irish opera, *The Lily of Killarney*, and I had hoped that the Irish Wagner, Victor Herbert, would cast his orchestral net in the rich Celtic sea, but Mr. Edwards has forestalled him and performed his share of the task in a most artistic and creditable manner.

Brian Boru is, for example, a much more pretentious work than Balfe's *Talisman*, yet the composer of the former has not the gracious melodic invention of the Irishman. This defect I remarked in Edwards' *King René's Daughter*, an opera in which we saw and enjoyed Eleanor Mayo. The score was too complex, the web too finely spun for the book, while the orchestra was evidently inspired by Wagner.

\* \* \*

Because of this little opera, however, I have held in high esteem its composer, and I felt that he could not go astray in a story inspired by Irish subjects. He is still Wagnerian. I still hear in the utterances of the Banshee much of Bayreuth; there are traces of it in the instrumental combinations, and I could quote for you Lohengrin and Walküre paragraphs, but it all comes of a too strenuous devotion to the ideals of music drama. Edwards has assimilated his harmonic material very well in Brian Boru, and if he had but a firmer, more pronounced profile in his melodies I would look for big things from him. His facility is not in his favor. He has mastered easily a dozen different styles, and also the technics of his art. In a word, he is a sound, well grounded musician, who may beat his way into more individual paths. He writes with refinement, delicacy, color, spirit, due appreciation of form, dramatic situations, but the voice is not Edwards'—as yet.

\* \* \*

Brian Boru is thoroughly enjoyable; the employment of the Irish melodies skillful, logical and ingenious. And what a mine unworked it is! I ask you with native heat—for on the subject of Celtic music my nationality gets the better of my modesty—what nobler melody was sung than *The Valley Lay Smiling Before Me*, or what more pathetic tune than *The Harp That Once?* They both fairly exhale the misty melancholy of Erin; they are charged with tears, with the sorrow of an unhappy, bruised nation singing of its glorious past! These and others has the composer incorporated in his score, and not too obtrusively. In one instance he has used with admirable taste the melody of *Tara's Hall*.

He writes fluently for voice. His choruses are ringing and in the right patriotic key, and the entire score with its fairy music, suggesting Mendelssohn's perspective delicacies and with its broadly humorous songs, is to be warmly commended.

\* \* \*

Mr. Stanislaus Stange's libretto is the best he has so far vouchsafed us. He must shudder when he thinks of Mrs. Dascot and smile at *The Palace of Truth*, for in neither piece were his hands absolutely untied. His tale here is cleanly told, the weight of sympathy being cast in the scales for Ireland, and quite naturally. The second act is rather thin and

the humor not always grateful, but the book is a step in the right direction, for it is coherent and not disfigured by too many contemporaneous jests.

Manager Whitney has spared no pains on the mountings and costuming. The Irish chiefs look like heroes of the *Volsung*, and I thought of the Valkyries in the last act, when the women of Ireland resolve to become amazons. Then that funny little Johnny Dugan, is he not an Irish mime? His costume, his shrill humor and his odd leaps and bounds—all remind one of *Aberich's* foolish, squeaking Nibelung half-brother.

I didn't care much for Max Eugene's impersonation of *Brian Boru*, nor for his singing. Indeed, the men in the cast were quite thrown in the shade by the women. Amanda Fabris, stately and handsome, looking every inch of royal descent, sang with brilliancy and fervor. She is quite the most important figure in light opera to-day. Grace Golden, who sings much better than she did a few seasons ago, is a trifle too hot on the trail of her audience. She is perfervid most of the time, but enthusiasm is so rare that it is a pity to dampen it with cold criticism. Amelia Summerville is delightful as the giant's baby. She varies not a hair's breadth from the correct conception of the part, and Richard Carroll does all he can with his rôle—that of a rather conventional stage Irishman, fond of girls and whisky. The little Nibelung, his rival, was played with dry humor by John S. Slavin, and I think the funniest line in the piece is his threat when he catches the supposed monk kissing *Baby Malone*. "I'll tell the Pope on you!" he screams. It is too absurd.

There is an English monk, *Oswald* by name, played by Fred Summerfield. I congratulate this gentleman on his face. It is the most sinister I have seen—more sinister than that ridiculous Jesuit so melodramatically pictured in a novel by Eugene Sue. It is the face of the monk as conceived by Anthony Froude and other haters of the Roman Catholic Church. It is an awful face in its attenuation of all that is human, in its suggestion of all that is monstrous and coldbloodedly cruel. It may be a make up and it may be real, but in either case it is magnificent.

The villain of the piece—if he is a villain—is the week spot, both as a creation of Mr. Stange and as acted by Mr. Samuel I. Slade. This estimable gentleman's work verges perilously on the ludicrous. He is too fierce, and his legs are too assertive. His voice has some low notes, but it is a hollow voice withal.

The chorus would convince those ethnologists who urge that the Irish are descendants of the ten lost tribes. The Ghetto glares at you over every other tangled beard.

Not to have seen Brian Boru is confession of indifference. It is a capital, an entertaining production, and once more I press the good right hand of the composer—also the conductor—Mr. Julian Edwards.

The Murray Hill Theatre, on Lexington avenue, near Forty-second street, opened its doors to the public Monday night of last week, and Manager Frank B. Murtha has every reason to feel delighted with his comfortable and prettily decorated playhouse. He introduced Mayor Strong to a very fashionable audience, and his honor made a cosy little speech, in which he reminded us all that he would not attempt to pass a critical opinion on the opera, In Mexico, 1848, which was selected to inaugurate the new house. In hazarding his remark the mayor violated all political precedent, for your politician is always a forecaster. The mayor was applauded and relapsed into his seat in a stage box. Then Mr. Samuel Studley appeared and the opera began.

The original title was A Wartime Wedding, when the work was produced in San Francisco last season by the Bostonians. The book is by C. T. Dazey, a gentleman who has had considerable practice in play making of the Southwestern and rural sort. This libretto is bad, weak, windy, ineffective and clumsy. The lyrics are commonplace, and that the composer, Mr. Oscar Weil, followed the uneven lines of construction and the verbal jolting of Mr. Dazey is a wonder. The story, a conventional, theatric one, is full of hate, jealousy, love, intrigue, midnight encampments, with a Mexican background.

I shan't attempt to retail it, but in the first act,

after the choral underbrush was cleared away, we got at a scene that recalled the *Cavalleria Rusticana* in coloring. A Mexican guerrilla tired of a peasant girl, Teresa, has promised her to his peon. There is a scene quite dramatic in parts, during which recrimination almost leads to violence and finally reconciliation. The curtain falls here.

Act second is superfluous to the close. Then the action becomes brisker, and an American captain in love with a Mexican's pretty niece is caught by the guerrillas, but is rescued by the aid of a trusty Yankee. The "comic relief" begins in act second, to its general detriment, and we are hurled from the glowing periods of modern music drama to the painful prose of the *Old Folks at Home*.

I fancy Mr. Henry Clay Barnabee had to have some Vermont humor built about his person, and the results were lamentable. Mr. Barnabee also sang and danced. I lost heart in this act, and only awakened to the fact that the quintet finale was of Lucia's complexion, but the sextet is always a good "curtain," so I stayed for the third act, for in common with the audience I longed for a solo from Eugene Cowles. We got it, and then, regretting that I could not see Mr. McDonald rescued by his trusty half-breed, I took a Lexington avenue car and began thinking of Mr. Weil's music.

Mr. Oscar Weil is no novice. He was a pupil of Karl Reinicke and Jaddassohn, in Leipsic, and is a musician who is thoroughly acquainted with his craft. He has ideas, taste, scores most deftly, and has much fancy in his lyrics. That he could sound deeper notes I was not prepared for, so I joyfully listened to his overture—in form, a small overture—well developed, and with a well defined tragic note. This overture contained a second subject that once brought us to Mexico, to Spain, to Carmen. I refer to the rhythm known to us in the Habanera. The curtain rose and overture merged into a characteristic chorus, bolero-like, which ended too abruptly. The blue pencil was used in an unlucky place, I suspect.

The guerrilla chief is brought on with toroeador-like song, and there was a well written chorus, which was abominably sung, but its clever part writing told heavily, all the same. The act bulked itself into the long and dramatically felt scene between the guerrilla and the girl he had determined to discard. This was very modern Verdi, the Verdi of *Rigoletto* I heard, and the peroration will soon be hummed and sung throughout the land.

Imagine the rhythmical background of the great duo in *Samson and Dalila* of Saint-Saëns, but harmonically and melodically not an imitation! This scene was extremely well sung by Jessie Bartlett Davis, who looked like Calvé, and Mr. McDonald, who was a picture of masculine beauty. Both singers were in good voice.

The second act was trivial, musically, although a tender little orchestral intermezzo scored in a charming manner preceded the rise of the curtain. The introduction to Act III. was also noteworthy. Mr. Weil is a miniaturist, and I fear his dainty, jeweled work is lost in the commonplace setting of Mr. Dazey.

But the composer has his relapses into good, old-fashioned, square-toed writing. His set pieces sound like excerpts from oratorio. The solo allotted to Mr. Cowles, and nobly sung, is very commonplace and might be sung in a tabernacle. There is an odd comminglement of the dramatic and the lyric, and I didn't care for the male choruses. In a word, Mr. Weil unhampered by a banal book could have risen to a dramatic situation with ease, and in these days of careless, hasty, smudged workmanship, it is a delight to follow the music of a skilled, conscientious man—a man who respects his art and himself too much to turn out musical doggerel.

The performance was an uneven one. Act second was punctuated by bad jokes and much applause whenever Eugene Cowles showed his big frame and capital make-up. Hilda Clark, looking pretty, sang prettily, and in W. E. Philp, a young English tenor, who appeared here last season in His Excellency, the Bostonians have a singer of pleasing address and good voice. I didn't admire that very Blumenthal-like aria of his. There are fresh faces in the chorus, and a Miss Gracia Quive executed so well a staccato arpeggio with a trill at the top that she had to repeat

it. There were flowers for everybody, and Mr. Studley was florally overcome in act second.

In Mexico should have that second act completely extirpated. Two acts are enough, the action will be quickened and the awful humor will not be missed.

"What a voice he has, and what a man he is!"

This was heard all over the new Murray Hill Theatre. Eugene Cowles was meant, although there are several fine looking men with good voices in the Bostonians.

Cowles was evidently the favorite, and a squad of the New York Athletic Club men, headed by big Arthur Moore, gave "Gene" a friendly hand whenever he appeared. His make-up was artistic. He really looked like a half-caste. He was a peon, a degenerate descendant of the Aztecs, with Indian blood in his veins.

Since Will McDonald appeared as the Indian chief in The Ogalallas, he has not been so picturesque as he is in In Mexico. He has plenty to do, and with Jessie Bartlett (the Davis never seems right at the end of her name) he carried off most successfully the close of the first (the best) act.

Nearly everyone was reminded of *Cavalleria Rusticana*. The choral prayer and the fierce scene between the lovers in this act certainly suggested Mascagni. Curiously enough, the composer, Oscar Weil, dropped his Mendelssohn manner, and became very modern, both in spirits and methods of expression, in the duo of *Ramon and Teresa*.

This act is genuine music drama of the Neo-Italian type.

I wonder, and so do many, that Cowles does not go in for grand opera. To be sure, he would be tearing up many tendrils of friendship if he left the Bostonians; but, then, it is only the man who has the courage to leave his friends that succeeds. A man's enemies make him, and as the critic is supposed to be the enemy of the artist, I sincerely advise Cowles to go to study for a year, and then come here with Mr. Grau. Not even Edouard de Reszké has an organ of such range, mellowness, vibrant and deliciously musical nature. Cowles still sings too "open," too "white" is his tone production, but how easy it would be to remedy faults when nature has been so prodigal as she has been in this young man's case.

Twelve o'clock mass in Mexico is surely a mistake. Eleven o'clock high mass is late enough. And a brief mass it is! The reference to the ceremony by the Yankee sutler is coarse and calculated to give offense to Roman Catholics.

Altogether if Mr. Weil had another book he would have made better music, but I suppose the librettist had to measure his story to fit the Bostonians.

**Hilke and Clary.**—Miss Mary Louise Clary, the contralto, and Miss Kathrin Hilke, soprano, were heard in the first special musical service of the season on Sunday evening, at St. George's, Stuyvesant square. Mr. Wm. S. Chester, the organist and music director, has won many complimentary comments on these services in the past, and this last program was considered even more than usually attractive.

**Harcourt Bull Recitals.**—Mrs. Harcourt Bull announces a series of three piano recitals at the Hotel Waldorf on the afternoons of November 5 and 20 and December 10 at 3 o'clock. Mrs. Harcourt Bull's recitals are characterized by novelty of program and are always given under large and fashionable patronage.

**A Field Piano Recital.**—Mr. Harry M. Field gave a piano recital in Association Hall, Toronto, Canada, on Tuesday evening last, October 27. Mr. Field was assisted in an interesting program by Miss Augusta Beverly Robinson, contralto; Bernhard Walther, violinist, and Signor Giuseppe Dinelli, accompanist.

**Yankee Doodle Not Sacred.**—Boston, October 23.—Eugene Tompkins, proprietor of the Boston Theatre, was found guilty to-day in the Superior Court upon the complaint that he gave a concert in the theatre on Sunday night, "the concert not being of a sacred nature nor for a charitable object." The music was by a brass band, which played *My Old Kentucky Home*, *Au Revoir*, *King Cotton*, *Yankee Doodle*, *Gounod's Ave Maria* and the *Red, White and Blue*. *Gounod's Ave Maria*, the jury conceded, was sacred, but the other airs were regarded as secular. The case was tried on appeal from the sentence of the lower court, which fined Mr. Tompkins \$70.—*Sun.*



CHICAGO OFFICE THE MUSICAL COURIER,  
236 Wabash Avenue, October 24, 1896.

**S**TEINWAY HALL, redecorated, remodeled and most attractive, opened formally for the season with the Amateur Musical Club's concert on Monday. The large attendance was enthusiastically appreciative of all selections. Charles W. Clarke, the baritone, sang Gounod's *Lend Me Your Aid*, eliciting a persistent encore, to which he responded. His voice has become mellow, rounder, and his singing very much finished since he went to Europe. Miss Regina Zeisler played the Grieg concerto with admirable success. This was the program:

|                                               |                          |
|-----------------------------------------------|--------------------------|
| Concerto, A minor.....                        | Grieg                    |
| Miss Zeisler.                                 | Mrs. Swarts accompanist. |
| Lend Me Your Aid, from Queen of Sheba.....    | Gounod                   |
| Mr. Charles W. Clarke.                        |                          |
| Fantasiestück.....                            | Wilhelmy                 |
| Miss Putnam.                                  |                          |
| Easter Dawn.....                              | R. H. Woodman            |
| Mrs. Bragg. Mr. Harrison M. Wild accompanist. |                          |
| Polonaise de Concert.....                     | Theodore Lack            |
| Mrs. Russell and Miss Eddy.                   |                          |
| The Tear.....                                 | Rubinstein               |
| Devotion.....                                 | Schumann                 |
| The Lord Is My Light.....                     | Dudley Buck              |
| Mrs. Bagg and Mr. Clark.                      |                          |

The concert was not one of the best, such as I have heard by the Amateurs, but passed off smoothly.

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Miss Sybil Sammis, at present studying with Mme. Linné, has been retained by the Chicago Marine Band for the entire season of Sunday concerts to be given in Chicago, possibly at the Columbia Theatre. Miss Sammis was extremely successful with the band in Philadelphia and Pittsburgh. She is one of the younger vocalists who are quickly working their way to the front.

Five members of the Gottschalk Lyric School faculty gave a most entertaining concert on Wednesday, Dr. Robert Goldbeck, the pianist-composer; Carl Becker, head of the violin department; Grace Huyck Adams, elocutionist; Ernest Woollett, cellist, and L. G. Gottschalk, principal of the vocal department, all contributing to a well-deserved success.

#### Program :

|                                                        |                   |
|--------------------------------------------------------|-------------------|
| Sonata No. 3, C minor.....                             | Grieg             |
| Carl Becker and Dr. Robert Goldbeck.                   |                   |
| Angels' Serenade.....                                  | Brag              |
| L. G. Gottschalk.                                      |                   |
| Recitations—                                           |                   |
| Lorraine Lorree.                                       |                   |
| A Hindoo Paradise.                                     |                   |
| Grace Huyck Adams.                                     |                   |
| Reverie.....                                           | Vieuxtemps        |
| Carl Becker.                                           |                   |
| Romanza.....                                           | Gounod            |
| L. G. Gottschalk                                       |                   |
| On Wings of Song.....                                  | Mendelssohn-Liszt |
| Eighth Rhapsody.....                                   | Liszt             |
| Robert Goldbeck.                                       |                   |
| Third Concerto.....                                    | Guttermann        |
| (Andante and Finale.)                                  |                   |
| Ernest Woollett.                                       |                   |
| Trio Romanze.....                                      | Saint-Saëns       |
| Carl Becker, Emma Clark, Effie Murdock.                |                   |
| Mrs. Emery gives a musical and reception for Miss Nina |                   |

Bertini Humphrys on Monday night in her charming apartment. Mme. Linné, Mrs. Clark Wilson and, of course, Miss Bertini herself will take part.

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Miss Nanna Rygaard, the soprano at the Centenary Methodist Church, gave a song recital on Thursday, being assisted by Miss Alice Doty, pianist, and Frank Winter, violinist. Miss Rygaard has a good voice, of large range and excellent quality. She is a pupil of Mme. Nellie de Norville, of the American Conservatory, whose conscientious work is plainly evidenced in Miss Rygaard's performance.

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It has been many times stated that Whitney Mockridge would be the tenor singing with the Apollo Club, February 11. This is a mistake. Our own tenor, George Hamlin, who is quite as capable of singing here, has been engaged for that date. He has many engagements in both West and East.

Mrs. John Vance Cheney gave a lecture on Beethoven's Second Symphony on Thursday, illustrated with piano, 'cello and violin, Miss Losey, violinist; Mr. Day Williams, cellist, and Miss Kathleen Shippen, pianists, being the assistants. The performance of the two movements from the symphony was received with much enthusiasm, and Miss Losey's magnificent instrument with its glorious tone was a positive revelation. The violin she is so fortunate to possess is one that any musician might envy. Miss Losey has made great progress and gave much pleasure. Mr. Day Williams did his part of the work well, while Miss Kathleen Shippen, a former pupil of W. H. Sherwood, was equally successful.

The Sherwood Club announces the first regular meeting of the season for Wednesday morning, October 28, at 10:30, in Recital Hall, Auditorium.

Madame Ragna Linné and Mr. Allen Spencer opened the series of evening recitals given by the American Conservatory on Tuesday evening, when Kimball Hall was literally packed—in fact many were unable to obtain admission. Madame Linné, although not fully recovered from a serious indisposition, sang her various numbers as only such an artist can, with a splendid tone quality and sympathetic expression that elicited tremendous enthusiasm, she was persistently encored after every number. Mr. Allen Spencer played an ambitious program with clearness and intelligence, showing much painstaking study. He was heartily applauded and recalled. Mrs. Florence Hackett played most artistic accompaniments. Here is the program:

|                                               |                  |
|-----------------------------------------------|------------------|
| Sonata quasi una fantasia, op. 27, No. 2..... | Beethoven        |
| Impromptu in A flat.....                      | Schubert         |
| Rhapsodie, op. 119, No. 4.....                | Brahms           |
| Mr. Spencer.                                  |                  |
| Die Lorelei.....                              | Liszt            |
| Mme. Linné.                                   |                  |
| Polonaise.....                                |                  |
| Waltz.....                                    | Chopin           |
| Three Etudes.....                             | Mr. Spencer.     |
| Bonne Nuit.....                               | Massenet         |
| Venetian Serenade.....                        | Svendsen         |
| Mme. Linné.                                   |                  |
| Cortège Rustique.....                         | Templeton Strong |
| Cradle Song.....                              | Pierne           |
| Momento Capriccioso.....                      | Van Westerhout   |
| A Night Song.....                             | Victor Harris    |
| Du bist die Ruh.....                          | Schubert-Liszt   |
| Chant Polonaise.....                          | Chopin-Liszt     |
| Polonaise in E major.....                     | Liszt            |
| Mr. Spencer.                                  |                  |

Bicknell Young's attractive studio was crowded to-day when Mr. Chauncy Moore and Mr. Allen Spencer gave the following program:

|                                               |                |
|-----------------------------------------------|----------------|
| Aria, Why Do the Nations Rage? (Messiah)..... | Händel         |
| Piano—                                        |                |
| Impromptu.....                                | Schubert       |
| Momento Capriccioso.....                      | Van Westerhout |

Songs—

Frühlingsglaube.....

Mädchen mit dem rothen Mündchen.....

Where Blooms the Rose.....

Clayton-Johns

|                         |              |
|-------------------------|--------------|
| Piano—                  |              |
| Chant Polonais.....     | Chopin-Liszt |
| Polonaise (E flat)..... | Liszt        |

Songs—

    The Song of the Morn.....

    Sans Toi .....

    Absent, Yet Present.....

    Mr. Young

    D'Hardelet

    Absent, Yet Present.....

    Maud Valerie White

    Mr. Moore, with a fine baritone, sang the selection I

heard with good effect, showing the fine instruction obtained from Mr. Young, himself one of the best vocalists and teachers with a tremendous baritone. Mr. Spencer played several of the numbers given previously at the conservatory concert. Schubert's A flat impromptu and Momento Capriccioso of Van Westerhout were handicapped by nervousness unfortunately, but he had a good reception. The Chicago Musical College gave a concert to-day, when very talented pupils of that great institution took part. Of course even standing room was not obtainable, many being turned away.

The piano executants were all pupils of the clever president of the college, Dr. Ziegfeld, Miss Chapman in particular receiving a perfect ovation. Mr. Frank Rushworth, studying with William Castle, had immense success, as did Louis Blackman, the violinist, at present with Lisztmann. Miss Agnes Pringle played as she always does, making steady progress and showing brilliant promise.

#### PROGRAM.

Trio for piano, violin and 'cello, op. 159.....

    Carl Reinecke

    Margaret Jacobsohn, Agnes Pringle and Rose Jacobsohn.

Vocal, Rect. ed aria, La Traviata.....

    Mr. Frank Rushworth.

Violin, Andante and finale from Concerto E minor.....

    Mendelssohn

Piano, Polonaise, op. 22.....

    Chopin

Violin, Andante and Rondo, op. 29.....

    Vieuxtemps

Vocal—

    Thou Art My All.....

    Bradsky

    Letter Song.....

    Newcomb

    Mr. Frank Rushworth.

Piano, Tarantella, op. 27.....

    Moszkowski

    Miss Cordelia Chapman.

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I have received the following letter, without date or address:

In answer to the article which appears in to-day's issue of THE MUSICAL COURIER, the heading of which is *This Is No Conundrum, &c.*, I wish to say I happen to know that the item refers to a gentleman in one of our downtown studios, and while I cannot say for or against him in the capacity of a vocal teacher, because I have never worked with him, I will say it is possible for *great musicians* to become vocal teachers under the usual conditions of application and study, just the same as it is for any *ordinary individual* to do so; therefore I agree with the writer, "this is no conundrum."

MRS. J. CURRAN, Chicago, Ill.

The above was addressed Editors THE MUSICAL COURIER in New York, with the request that it be published in the Chicago letter. I gladly give it place, as I would be willing to place several other so-called answers that have been mentioned, and which lead me to suppose that there are several to whom my "conundrum" might apply. The writer, who writes in a painfully schoolboyish hand, is talking through his or her hat. Who is Mrs. J. Curran, anyway?

FLORENCE FRENCH.

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## Second Popular Concert, Carnegie Hall.

THE second popular concert took place on Sunday evening last in Carnegie Hall, when the soloists were Miss Rachel Hoffmann, pianist; Mrs. Katharine Bloodgood, contralto, and Herr Wilhelm Xanten, tenor. The occasion was the début of Miss Hoffmann, a young pianist, who hails directly from Brussels, and who has already won professional distinction in Europe.

Miss Hoffmann played the Saint-Saëns G minor concerto, a work forever popular from the buoyancy and rhythmic dash of its last movements alone, aside from the Bach-like beauty of the first. The new artist met a genial reception, and at the close of her performance had such repeated salvos of applause that she was obliged to play a short encore. Her playing is rarely vigorous and decisive for a woman, and she obtains a remarkably powerful tone. A certain lack of clarity and delicacy in passage work is made up for by Miss Hoffmann's great firmness and authority in chord playing and octave work, wherein she retains a marked stronghold beyond most other woman pianists. Miss Hoffmann's pianistic make-up is virile and bold. She is thoroughly at home with the orchestra, and were a newcomer to turn his back on the performer it would be much more rational to suspect a male virtuoso of iron nerves and muscles than a youthful Belgian girl.

Miss Hoffmann had the good fortune to obtain an instrument of superb quality and sonority of tone. It is doubtful whether so superior a piano ever left the factory of Steinway & Sons as that on which she was lucky enough to first display her resources in New York.

The orchestra, which was in good form, played a popular program, including Carmen and Aida selections, and some Grieg and Wagner music. The program was of judicious brevity and, except in the case of the débutante, Miss Hoffmann, admitted no encores.

Mrs. Katharine Bloodgood's warm, lovely voice was heard in a Bemberg air and a song of Mary Knight Wood. But diction, Mrs. Bloodgood, you should attend to it. The case is hard where not only can the auditor not guess at the ideas, but is left even in doubt as to the language in which they are being sung. Mrs. Bloodgood's voice is too good to be associated with such imperfect enunciation.

Herr Xanten sang the Holy Grail, from Lohengrin, after the manner of a robust tenor, with few emotional and musical qualities.

The house was well filled below and in the first box tier, but more room was left upstairs than ought to have been, character of concert and prices considered.

**Calendar for 1897.**—Max Hesse's Deutscher Musiker-Kalender for 1897 has just been published. In addition to statistics, addresses, &c., it contains biographical sketches of Motti, Nikisch, Richard Strauss and Weingartner, and an essay by Dr. Hugo Riemann on Historical Concerts.

**Rubinstein.**—Professor Solowjew, of St. Petersburg, gives some recollections of Rubinstein's Dämon. He says if the Imperial Opera had not refused to produce the work in 1871 Rubinstein would not have come to America. Some of the composer's friends, to console him for his disappointment, arranged for the performance privately of some scenes from the opera, and some amateurs gave the first act and some scenes from the others. Rubinstein accompanied on the piano, and played also the dances from the Dämon and the romance of the Prince. Rubinstein was anxious to know how Tamara's solo in the first act would sound on the stage, as the singer has to stand above the chorus. Fräulein Raab, therefore, mounted a chair and sang her solo from this elevation. Of the other singers who sang the Tamara rôle abroad Rubinstein preferred Albani in London.

## Viardot-Garcia and Von Klenner.

BERLIOZ, who could write thought in words as well as in music, said of Mme. Viardot:

"To write of her is to make an entire study. Her talent is so complete and varied, it touches so many sides of art, and unites spontaneity in such a way with science, that she produces at one time emotion and astonishment. Her voice, of exceptional compass, is capable of the most skillful vocalization and of the most artistic phrasing. To a profound sensibility she unites a despotic will, an all-conquering magnetism, and the power to express supreme grief given to few artists. Her gestures are noble, sober, true; and the powerful expression of her face is equally telling in mute passages as when expressing sentiment by words."

It is not, however, as an artist but as one of the greatest teachers of singing the world has ever known—a faultless exponent of her father's unique discovery, the world renowned Garcia method—that Pauline Viardot-Garcia will be most gratefully known to posterity. Endowed with rare intuitive sympathies, and the absolute power to justly estimate native talent and the true artistic temperament, nature had destined Pauline Viardot-Garcia for a teacher of pre-eminent and historic success. She cut short her brilliant operatic career to take in hand the valuable inheritance bequeathed by her father, the famous Garcia method, so that the world of song might have all the benefit from his discovery which her energies could possibly accomplish. Her brother, Manuel, a tenor, who like herself had been a prominent light upon the operatic stage, also relinquished his vocal career, and established himself as exponent of his father's method in London, England, where he still remains. But it is averagely concluded, by reason of her rare personal sympathies, knowledge of human nature and patient understanding of all its variable elements, that Pauline Viardot-Garcia has proved much the more successful representative of the two. She has established increasing channels for the Garcia method all over the world, and, relying solely on its marvelous merits, which have now stood the most severe and prominent tests of over three-quarters of a century, she has pursued her arduous round of teaching in quiet seclusion, amply satisfied with the reward that no pupil duly authenticated from her studio has ever met anything from a critical press or public but unqualified commendation on the use and management of the voice.

We have here in America to-day just one pupil of Mme. Viardot-Garcia who has graduated from her studio, not only as a finished pupil, but as Viardot-Garcia's authorized representative of the Garcia method in America. This is the well-known and successful vocal teacher, Mme. Katharine Evans-von Klenner, whose portrait appears on the front page of this present issue side by side with her teacher.

Madame Viardot-Garcia cannot speak too highly of the talents of Mme. Katharine Evans-von Klenner, of New York. Both as singer and as professor worthy of the task of carrying on the traditions of the best vocal school, Mme. von Klenner has the full sympathy and confidence of the great artist.

"I believe Mme. von Klenner to be an excellent professor," she says, "and I authorize her freely and fully as representative of the Garcia method as taught by me."

Madame von Klenner is beyond question the one authorized individual who holds to-day the key to the famous Garcia method in the United States. The transients who obtain admission to a Garcia studio in Europe, take a few lessons, then flit away, and should they decide to become teachers show no hesitancy in placing "Garcia method" upon their American prospectus, are probably as numerous as they are dangerous to the cause of vocal art and the public purse. To have obtained a few lessons from a teacher of fame, then for teaching purposes to decide to use the title of that teacher's honorable method as though

that right had been acquired through honest and lengthy endeavor is a calamity which needs protest.

The Garcia method, being the first, the strongest, the universally recognized among the greatest vocal developments of three generations, needs no artificial support, and its representatives are apt to sit quietly and await results with the assured dignity which looks only for unqualified success from any of its faithful students. It is the least advertised method in the world, because it has had the solidity of a primary basis to rely upon, and its sequel in vocal history has always defied competition. To be the pupil of many well-known teachers means something in name. To be an authorized Garcia pupil means a valuable amount in actual vocal fact.

The studio of Madame Viardot-Garcia is always overcrowded, and thereby she has always had unusual encouragement in the selection or rejection of material, according to her preferences. Madame Viardot-Garcia in her position as teacher is well known to be as frank as she is acute, and has always withheld rather than offered encouragement to pupils where she could not see full scope for successful results. Her reserve and unwavering accuracy in vocal matters are of tremendous value in the formation of any opinion, and her word of commendation forms a diploma in itself. When Viardot-Garcia undertakes to command a pupil it means much; but when she undertakes to authorize a representative teacher it is a fact of remarkable vocal significance.

Apropos of this, Mme. von Klenner's first interview with Mme. Viardot-Garcia is interesting. Mme. von Klenner had studied singing with admirable results for several years in Europe, winding up with Desirée Artot, Mme. Viardot-Garcia's own.

Of course the new applicant sang, and with such excellent results that the great mistress immediately remarked: "Yes, a dramatic soprano, excellently trained. Of course you intend going on the operatic stage."

Mme. von Klenner, then Katharine Evans, had not the prevalent operatic intention, although she was fitted for it; nevertheless she thought she would ask the great teacher how long it would take with her present experience and répertoire to enable her to enter successfully upon an operatic career.

"Just a year," Mme. Viardot-Garcia said, and then Mme. von Klenner spoke the plain truth. "I do not want, madame, to make a career as a singer. You say I can do that within a year. What I do want is to study with you, purely to become a teacher. I want to study with you so as to become the representative of your method in America. How long do you think it will take me to accomplish that?"

"Ah," said the candid mistress, "it might take but ten months; it might take ten years. It might take all your life and yet never be accomplished. Time and experience alone can decide that. You have great talent and temperament for an artist. If you wish to try the career of a professor of singing, well—begin. I am willing, but I promise nothing."

Within a short period Viardot-Garcia began to promise many things, and before the close of her instruction was glad to indorse Mme. Katharine Evans-von Klenner as her qualified, faithful representative, an exponent of the perfect Garcia method whom she was glad to see opening up her energetic, prominent career in the United States of America.

In all the babble concerning methods and forms it is frequently ignored that old Garcia, the father of Viardot, Manuel and Malibran, was the first master to publish an exactly formulated vocal method. Before his day no doubt there were many great singers who sang by natural laws, but the older Garcia laid down in writing the first clear method by which all voices could be used, developed to their fullest possibilities and preserved to the longest period through regular scientific observance. He bequeathed his

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magnificent discovery to his gifted children. They were Spaniards by race but Italian in sympathy and musical training. The famous pupils turned out by the Garcia training include the greatest singers of three generations. Jenny Lind was the pupil of Manuel Garcia fils, the man who invented the laryngoscope, the first instrument which ever disclosed the exact workings of the vocal cords, a discovery as useful to medical science as it has proved to the whole theory of vocal art.

For years Mme. Viardot-Garcia distinguished herself as a teacher of voice at the Paris Conservatoire, where she still remains on the board of examination, and at her private studio in Paris she still receives a few select pupils, of whose talent she has no doubt. The Garcia vocal method was the first formula to disclose to the vocal world an exact scientific regimen by which the voice could be developed, preserved and made subservient to all exigencies of vocal art. This noble method has never been altered or in any way diverted by its great living representatives, the children of its inventor, Manuel Garcia. It has been adapted more fully through their supreme artistic intelligence to growing vocal needs, but in its main principles it still remains the same—the same pure and comprehensive method which has produced the greatest singers of three generations.

Mme. Von Klenner studied with Viardot-Garcia from the very foundation of her theories to the close, and is a true exponent of that versatile school which can enable anyone of its finished pupils to sing with equal facility in dramatic, lyric or coloratura work. This is the marked distinction of the Garcia method. A pupil is not confined to one style of singing, but can with equal success cover the broad dramatic or florid ornate schools as few singers are known to do. Types are drawn and talents fitted to them by ordinary vocal methods and no going outside or beyond is understood, but the Garcia method, while developing fullest dramatic power, retains the flexibility and agility of the voice, so that it may be successfully used in music of the most opposite character.

Pauline Viardot-Garcia's American representative, Madame Katharine Evans von Klenner, has not alone rested satisfied with the complete tuition of her mistress, but every summer continues to visit her in Paris, when they discuss the progress of vocal art, all its latest moves and probable developments. Every point of value to date has been carefully assimilated by Madame von Klenner through the medium of her honored instructor.

The following history of the Garcia family and Madame Viardot-Garcia's career as an artist has been forwarded by our Paris correspondent.

Had all the Garcia children lived there would have been fifteen of them. The three survivors were all renowned. The parents were both Spanish. Mme. Viardot was born on the Rue Richelieu, Paris, and her sister, "the sublime Malibran," thirteen years older, was also born in Paris. There was seven years' difference between the ages of Pauline Garcia and her brother.

Much has been said about the violence, cruelty, severity, brutality even, of Garcia père. Nothing pains Mme. Viardot more than the expression of this false impression, which she meets now and then in literature.

That he was severe in regard to all art matters, and especially so in directing the talents of his children, is certainly true. This trait he had, however, more serious occasion to exercise with Malibran, who herself so often said:

"I was lazy and disobedient; if my father had not been so severe with me, I would never have amounted to anything." Pauline, however, was gentle and studious, but even she recalls one eventful lesson when she made a mistake and was bidden to recommitte. The mistake was repeated the second time, and the third, but not the fourth, for in between there came a resounding box on the ear that cleared her senses and put her fingers right.

"Now you see," he said in his vibrant tones, "if you

had paid attention the first time, as the fourth, you would not have received that box," which probably was literal truth.

It is true that in Mme. Viardot's private chamber hangs a portrait in oil of her father, in round cap and curls, which represents anything but a severe and savage human being. It is the incarnation of gay, good-natured, free and easy good will, with its round, easy lines, dancing black eyes and beautiful mouth, the mirth lines turned up at the corners as by a moustache.

"I always remember him gay, sweet and good-natured," says the daughter, reverently. "Oh, yes, he was easily roused. We are all Spaniards; but not in the family. It was as teacher that he was in earnest."

The beautiful mother, herself an accomplished actress, hangs beside him, of a more serious turn of expression even than her gifted spouse.

In an adjoining little holy of holies hangs her wonderful sister. "The only authentic likeness of Malibran in existence," she says with fervor. It is taken in negligée, her abundant hair tumbling about her wonderful face and shoulders, just as the artist happened to find her one morning when visiting in the home of Lablache.

"That is absolutely my sister as I remember her," says Viardot. "I have never seen the likeness elsewhere."

A long stemmed glass, filled with flowers, is kept constantly before the portrait.

The difference in the ages and the events of career life so separated Malibran and her little sister that there was but little sisterly communion between them, but it is certain that the wonderful talent of the little Pauline was the source of wonder and admiration of the older genius. Her early studies were directed first by her celebrated father, and later by her brother Manuel, whose vocal method has become classic.

Liszt was her teacher in piano, and at thirteen she was playing successfully in concerts as his pupil, with her sister and De Beriot, in Belgium and Germany. Indeed so impressed was the master with her many-sided genius that he wrote a book about her. With Reicha she studied compositions, and her writing continues to this day, many valuable things being yet unpublished. Among her writings are Le Dernier Sorcier, l'Ogre, Trop de femmes, Scènes from Athalie, Phèdre, Andromaque, &c. Reyer, speaking of the last, becomes enthusiastic over its "nobility and the sincerity of its dramatic expression." Then here are piano pieces, songs, sonatas even, en masse, and her pantomime, Au Japon, has been played in St. Petersburg and London.

Her genius for language has been the marvel of the nations, each one of whom, from the purity of her diction, might have imagined her one of them. Language came to her with the composition to which it belonged.

But with all her qualities it was as the vitalizing, creating, dominating interpreter that Pauline Viardot won the place she has in the world to-day.

Alfred de Musset said of her on her début: "She gives herself up to inspiration with an ease and simplicity which gives an air of grandeur to all she does. So long has she studied and so absolutely has she learned to hide the profound science of her work that she gives the impression of knowing everything without having ever learned it. She sings as she breathes. Although she is doing marvels at seventeen, she does all so naturally that it does not occur to us to be surprised. She has the secret of the only true artist. Before expressing she feels."

Mme. Garcia began where many finish; she had the rare gifts of tragic inspiration and musical inspiration combined, but all had been based on finished training and profound study. Her definite début was made in London. Then immediately in Paris in Otello, Cenerentola and the Barber of Seville. The year following she became Mme. Viardot by marriage with a celebrated littérateur, translator and learned critic of art, who was director of the Théâtre Italien. A great voyager, the young wife accom-

panied him to Italy, Spain, Russia and Germany, before returning to London. Operas and concerts marked the travels, each one a distinct triumph. Norma, Romeo, Don Pasquale, La Juive, Don Juan, Iphigénie en Tauride and Les Huguenots were among the special triumphs of the time, the last four in German. Nine years after her first appearance in Paris she re-entered it as queen of song in Le Prophète, as Fides.

Three years later she created Gounod's Sapho. The Barber of Seville and Secret Marriage were played at the Théâtre Italien, and here also she reached the climax of her power in Orphée and Fidelio. After the return to the Opéra Alceste, Le Prophète, La Favorita and Trovatore were played with tremendous success, and meantime some representations were given at Stuttgart and Carlsruhe.

The complete list of her rôles is as follows: Desdemona, La Cenerentola, Rosina, Tancredi, Arsace in Semiramide; Ninetta in La Gazza Ladra; La Cantatrice villana Fidalma, in Secret Marriage; Orphée, Fidelio, Fides; Le Prophète; Valentine, in Les Huguenots; Sapho, Léonore, in La Favorita; Azucena, in Il Trovatore; Zerlina, in Don Giovanni; Lady Macbeth; Orsino, in Lucretia Borgia; Nancy, in Martha; Amina, in La Sonnambula; Norma; Romeo, in I Capuletti ed i Montecchi; Bianca, Rachel, in Juive; Dona Anna, in Don Giovanni; Iphigénie; Alice, in Robert le Diable; Maria, in Maria di Rohan; Lucia; Adina, in l'Elisire d'amore; Norina, in Don Pasquale; Rebecca, in Il Templario; Alina, in Queen of Golconde. She gave 150 representations of Orphée.

In personality Mme. Viardot has been no less remarkable. Of a remarkable and striking beauty, she has been immortalized in many ways besides in her work—in painting by Ary Schaefer, in poetry by De Musset, in prose by Georges Sand, in marble by Millet. Modest, gentle, helpful, dignified, wholly artistic, of the best school, composer, friend and confidante of the best artist minds of her day, Mme. Viardot is an art centre, not merely an artist.

As professor again has her noble work been perpetuated. Scores of her pupils have become famous as professors and as artists. Among them Lucca, Viro de Marion, Marianne Brandt, Hanftängl, Antoinette Sterling, Bianca Bianchi, and Desirée Artot.

### A New Opera Company.

THE Metropolitan Grand English Opera Company has lately been organized, and rehearsals for the season have been in progress for several weeks. The company, of which Mr. Hermann Grau is the manager, is a very strong one, including a first-class chorus and orchestra, and the list of artists is headed by Mme. Georgine von Januschowsky as the prima donna soprano, while Mr. Adolph Neuendorff is the musical director. The Klaw & Erlanger Exchange is booking the company for its tour, and the dates arranged for the first five weeks are: Washington (opening of the new Columbia Theatre), November 9; Baltimore Academy of Music, November 16; Pittsburgh, Alvin Theatre, November 23; Cleveland, Euclid Avenue Opera House, November 30, and Toronto, Prince's Theatre, December 7. Later in the season the company will also be heard in New York.

**Van Dyck.**—Ernest Van Dyck, the tenor, has made his début as an actor in a performance given in Vienna in honor of the Duke of Orleans' presence at Schoenbrunn. One of Alfred de Musset's comedies was played in French.

**Mme. Patti III.**—London, October 28, 1896.—The fact that Mme. Patti was unable to fulfill an engagement to sing at Sheffield to-night caused alarming rumors concerning her health to be spread. The fact is she is suffering from a chill. Her condition is not serious.—*New York Herald*.



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**A Lillie Bergh Pupils' Recital.**—Miss Lillie d'A. Bergh will give her first pupils' recital on Monday afternoon, November 2, at her new studios—The Vira—110 West Thirty-ninth street.

**Nina Bertini-Humphrys.**—Miss Nina Bertini-Humphrys recently returned to New York from a very successful season with the Hinrichs Opera Company in San Francisco. Her most conspicuous successes were *Juliet* and *Mignon*. Besides these rôles Miss Humphreys sang *Margherita* in *Faust*, *Pagliacci*, *Cavalleria*, *Queen* (Huguenots), *Gilda*, *Leonora* (*Trovatore*), *Martha*, *Bohemian Girl*, *Carmen*, &c.

**Marix Loevensohn.**—Mr. Marix Loevensohn, the young Belgian cello virtuoso, who is under engagement to Rudolph Aronson, recently performed in Cologne and other cities in Germany with great success. At the concert given in Verviers, October 1, in aid of the Vieuxtemps monument, Mr. Loevensohn performed the andante from *Vieuxtemps' Concerto*.

**Teresa Carreño.**—Madame Teresa Carreño's Klavier-Abende throughout Germany have met with enormous success and are modeled after those given by Anton Rubinstein. Recently a Carreño program in Frankfort included compositions of Bach, Beethoven, Chopin, Schumann, Mendelssohn and Liszt. Mr. Rudolph Aronson reports that thirty Carreño concerts have already been disposed of in this country.

**Lawson.**—Corinne Moore Lawson's season will be a very busy one. Apart from her own recitals here and her engagement at Mr. Bispham's second concert in Chickering Hall, December 18, she is booked for appearances in Cambridge, Troy, Philadelphia, Cleveland and Denver, while negotiations are pending in nearly every important city on the continent.

**Walter Damrosch and Oratorio.**—Walter Damrosch will conduct all of the concerts to be given by the Oratorio Society this season. He has arranged his opera engagements with this idea in view. Verdi's *Manzoni Requiem*, the customary *Messiah* at Christmas and Mendelssohn's *Elijah* will be sung. Lillian Nordica, H. Evan Williams, Ffrangcon-Davies and David Bispham are the soloists engaged.

**Testimonial Concert to Miss Cole.**—A testimonial concert, successful and largely attended, was tendered on September 29 at Dallas, Tex., to Miss Clara Louise Cole, a gifted native young violinist, who has been a pupil of Signor Campanari in the string department of the Cincinnati College of Music. Everything passed off most favorably.

**Mr. Brewster's Change.**—Mr. William Otis Brewster has resigned as organist and director of Calvary M. E. Church, Harlem, to accept a similar position at the New York Christian Science Church, corner of Madison Avenue and Twenty-ninth street. Mr. Brewster's studio is at 28 East Twenty-third street.

**Death of a Bayonne Choir Singer.**—The parishioners of St. Mary's Star of the Sea Roman Catholic Church at Bayonne were grieved on Friday morning last to learn of the sudden death of Miss Mary Hannon, of Bergen Point, the alto of the choir. During the recent mission of a fortnight's duration held in St. Mary's Church Miss Hannon was in attendance at every morning and evening service. After the mission terminated she complained of

feeling ill, but continued to attend the services, and on Thursday evening sang with the choir at vespers.

While on her way home she was prostrated. Attacks of hysteria continued until half-past 1 o'clock yesterday morning, when she died. Her funeral on Monday was one of the largest ever held in St. Mary's parish. Miss Hannon was in her twenty-fourth year.—*Sun.*

**Adele Laeis Baldwin.**—Adele Laeis Baldwin, the well-known contralto, sang for Mr. Walter Damrosch a few days ago, when he was so delighted with her singing of The Messiah arias that he immediately engaged her for the performances of that work in December by the Oratorio Society of New York.

**Bispham.**—Engagements are coming in so fast for this prominent baritone that very few available dates are left. Among the engagements closed last week were two performances with the Händel and Haydn Society, Boston, the second Philharmonic concert, New York, a concert and recital in Chicago in February and April and a concert in Toronto in February.

**Lavin's Toronto Success.**—The success achieved by William Lavin, the popular tenor, in Toronto, October 12, when he sang Rossini's *Stabat Mater* and miscellaneous selections could not be more fully demonstrated than by the fact that he has been engaged for another concert in that city November 17. The following are some of the reports of his work:

Mr. Lavin won a distinct triumph through his splendid rendering of the *Cujus Animam*. His singing in the *Stabat Mater* and his subsequent admirable interpretation of several songs in the miscellaneous parts of the program were among the most delightful features of the concert. The effect of his recent European experiences in Germany and France was evident in the increased breadth of style and the refined and artistic phrasing which pervaded all his work. He has probably no superior on the continent to-day as a concert tenor. The enthusiasm of the audience found expression in applause which subsided only when Mr. Lavin finally responded with encore numbers.—*Toronto Saturday Night, October 17.*

Mr. Lavin, who is no stranger to Toronto audiences, won a pronounced success in the *Cujus Animam*, which he rendered with a good deal of fervor.—*Toronto Mail and Empire, October 13.*

Mr. William Lavin, tenor, is well known here, and it is only necessary to say that he was in first-class form and won a recall on each appearance.—*Toronto World, October 13.*

**Louise St. John Westervelt.**—The following press notices were obtained by the young soprano Miss Louise St. John Westervelt at her recent début with the Damrosch Orchestra in Carnegie Hall:

Miss Louise St. John Westervelt, a young soprano, who made her first appearance here after a course of study in Europe, was cordially received. She sang Micaela's song from *Carmen* and the waltz song in *Roméo et Juliette*. The former number so pleased the audience that Miss Westervelt was recalled three times.—*Herald, October 19.*

Miss Westervelt, who made her début at this time, is an American girl who hails from Ithaca and who has just returned from studying in Paris. Her voice is fresh, young and not wanting in sweetness, and shows considerable training, but Miss Westervelt was nervous and evidently did not do herself justice.—*Mail and Express, October 19.*

Miss Louise Westervelt was recalled several times after singing an air from *Carmen*. She has a pure, agreeable voice, exquisite in its higher range, and sings with intelligence.—*Post, October 19.*

The débutante, Miss Westervelt, has a fresh voice, of good quality, which has been well trained, and which she employs with art and with unfailing accuracy of intonation. She was evidently at first suffering from nervousness, and, although this wore off, she seemed overweighed by the dramatic requirements of her first selection. She is likely to find her field as a pleasing ballad singer.—*Times, October 19.*

**Achille Tomasi Insane.**—Achille Tomasi, a musical director, for many years well known in this country, was yesterday transferred from Bellevue Hospital to the Manhattan State Asylum for the Insane. He was brought to the hospital on Monday by his friend, Frederick Solomon, and yesterday he was pronounced insane.

Signor Tomasi came to this country in 1872 and organized an opera company of children, who sang in Crispino e la Comare at the old Olympic Theatre on Broadway, near

Bleecker street. He was an accomplished accompanist and afterward traveled for several seasons with Brignoli, the tenor. Later he was the director and pianist of a small company which, under Signor de Vivo's direction, went through the country singing *Don Pasquale*. Signor Tomasi was afterward the conductor for the Emma Abbott company and remained in that place for several years. Later he was employed as conductor of the Duff Opera Company when Emma Juch was its prima donna, and he directed the performance of *Lakmé* given by that troupe in Chicago.

He was recently with the Whitney Opera Company, presenting *The Fencing Master*, and was leader of the orchestra for the company which sang in this country under the management of the younger Henry Mapleson, a son of Col. J. H. Mapleson. Laura Schirmer Mapleson, who died shortly afterward in this city, was the prima donna.

Signor Tomasi was at one time the husband of Helen Bertram, from whom he obtained a divorce in 1894. She afterward married C. J. Henley, the co-respondent in her husband's divorce suit. Signor Tomasi is about fifty years old.—*Sun, October 24.*

**Duff at Worcester Festival.**—To be re-engaged for a second appearance at Worcester's annual festival is considered by most artists to be a fact worth boasting of; but Dr. Carl E. Dufft, the well-known oratorio basso, has just filled a round dozen of re-engagements with this famous American institution, and the only comment on the same was a short paragraph in the *New York Herald*. Dr. Dufft by his appearance in Worcester this year in *The Messiah* has added to his already long list of credentials the following flattering criticisms:

Mr. Dufft is about as near the top among oratorio bassos as he can get. His voice is of a most pleasing quality, and he sings with all requisite dignity. His execution of long runs is almost beyond criticism. \* \* \* The fact probably is that the festival management could not find in all the country a better basso for oratorio work than Mr. Dufft.—*Worcester Telegram*.

Mr. Dufft, who is about the best of oratorio bassos since Mr. Whitney sings so rarely, gave his part with great breadth and brilliancy of execution and that active appreciation of verbal and musical values which is one of his finest characteristics. He was clear, strong and spirited always.—*Worcester Evening Telegram*.

**A. Victor Benham.**—Mr. A. Victor Benham will give the first of his pupils' concerts of the present season in Steinway Hall on November 28, when the program will be as follows:

Concerto, D minor, Mendelssohn, Miss M. Barthmann; Concertstück, Weber, Miss B. Lewis; concerto, op. 28, L. Schytte, Mr. J. Hassford; polacca, Weber-Liszt, Mr. H. Balcom; concerto, A minor, Grieg, Miss H. Lang; Polish Fantasie, Paderewski, Miss A. Braumann.

**Bronislaw Huberman.**—Bronislaw Huberman, the remarkable boy violinist, whose playing has created such a sensation in Europe, will make his first appearance here in Carnegie Hall, November 19. His American tour is under the guidance of Heinrich Conried, the well-known theatrical manager.

**Otto Lohse's Departure.**—Otto Lohse, the orchestral and operatic conductor, former husband of the late Frau Klafsky, leaves Germany for this country on November 10. He proposes to give an orchestral concert in Carnegie Music Hall soon after his arrival.

**Richard Burmeister.**—Mr. Richard Burmeister was in the city last week and present at a rehearsal of the New York Symphony Orchestra in Carnegie Music Hall, conducting in person his symphonic fantasy, *The Chase After Fortune*. He was quite charmed with the fine execution and ease with which the players read at sight the difficult composition, and followed his energetic and magnetic direction. The composer complimented very much the members of that excellent orchestral body, and hopes to arrange one or two concerts to be given by them in Baltimore during the coming season.

Whenever Mr. Burmeister comes to New York he receives from different sides inducements to leave the Monumental City for Gotham, which, however, he has resisted so far, being fond of Baltimore's quiet life and im-

### Mme. MEDORA HENSON, Soprano.

In America January, February and March, '97.

### Mrs. KATHARINE FISK, Contralto.

In America after April 5, '97.

### Miss MARGUERITE HALL, Mezzo Contralto.

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Of London. In America after November 15.

### Mr. George Ellsworth Holmes, Baritone.

In America after February 20, '97.

### Mr. LEO STERN, Violoncellist.

In America January 20 to February 20, '97.



Mr. George Ellsworth Holmes.

pressed by the hospitality and worship offered to him by his numerous Baltimore friends. Still, a tree does not fall with the first stroke, and the good Baltimore people may look out not to lose their only musician who gained such a reputation outside of their walls, in America as well as in Europe. Though what will be Baltimore's loss will be New York's gain.

**Carlotta Desvignes' Song Recital.**—The following notice from the *Troy Press* is upon the recital on October 7 by Miss Carlotta Desvignes:

A few favored Trojans enjoyed a rare musical treat last evening in listening to a song recital at Cluett & Son's, given by an artiste eminent in her profession and a great favorite in this city. About 100 persons were present. Corlotta Desvignes is no stranger to Troy. She has sung for the Vocal Society at the concerts, and has given much pleasure. Of French and Italian descent, she inherits the warm Southern nature of these people, and has a peculiarly brilliant style. A thorough linguist, she is at home with any language, and sings equally well in English, French, Italian or German. She has studied in London with some of the most eminent masters of the day, among these Saint-Saëns and Randegger.

Carlotta Desvignes rendered several songs in rapid succession, and delighted the audience immediately. Her voice is a contralto pure and simple, with no trick of falsetto note or throaty tone, and it rises in firm, even, sympathetic tones.

On of the most attractive numbers was a French cavatina—short, but very effective—and this was appreciated so thoroughly that a repetition of it was kindly granted by the singer.

Robert E. Foote assisted at this musical treat, and gave several selections upon the violin, Christian A. Stein accompanying him. Mr. Foote is always listened to with much interest and appreciation, and last evening he seemed in an especially happy mood.

"Love and Sorrow," by Gelli, was one of the gems of the evening. This was sung by Mlle. Desvignes, the violin obligato being taken by Mr. Foote and the piano accompaniment by Miss Meneely. The applause was spontaneous and insistent, and the performers responded with a catchy little French chanson that was bright and effective.

No program was used. After the numbers had been rendered an informal reception was held, and Mlle. Desvignes received her friends and made many new acquaintances among the Trojans.

The talented stranger is a guest of Miss Meneely, who arranged the musicale, and in so doing gave pleasure to many. Mlle. Desvignes has just returned from singing at a musical convention at Worcester, and is on her way West, leaving this city to-day.

Miss Desvignes, who is on a concert tour with Mme. Camillo Urso, has since October 12 sung in Akron, Springfield, Portsmouth, Findlay, Fremont, Urbana, Elyria and Sandusky, Ohio, and in Richmond, Ind.; Tecumseh, Battle Creek and Howell, Mich. The popular contralto has been meeting with her usual distinguished success at every point visited.

**Gregorowitsch.**—Rumor has had it in the past few days that Gregorowitsch, the famous Russian violinist, who was engaged by the H. M. Hirschberg Musical Bureau for a tour of forty concerts, was not coming to America this season. A cable shown to us on Friday last states definitely that he will sail from Southampton November 11, arriving here about the 18th.

His first appearance will be with the American Symphony Orchestra, at their first concert, in Chickering Hall, November 24, when he will play the Wieniawski concerto. His performance of this work is generally conceded by European critics to surpass that of any other living violinist. This is in some measure accounted for by the fact that Gregorowitsch, being Wieniawski's last pupil, mastered this work under the personal supervision of the famous composer. When in London a splendid indication of Gregorowitsch's wonderful command of the violin was exhibited. Upon arrival at St. James' Hall, where he was to play, it was found that his own instrument, which, by the way, is a magnificent Stradivarius of immense value, had been some in unaccountable manner overlooked or mislaid. Nothing daunted, the young artist borrowed a cheap fiddle and played this concerto with such unqualified success that the audience actually rose en

masse and demanded a repetition. Mr. Hirschberg reports that twenty-three of the forty appearances are already booked, while such a large number of societies are considering his engagement that if possible his tour will be extended. Gregorowitsch has, however, promised to return to Russia, where lately he has been the rage, as soon as possible, so that it is very doubtful if any inducement can be offered that will prolong his stay in America.

**NOTICE**—Mr. William Otis Brewster, piano, organ and composition, has removed his studio to 28 East Twenty-third street. Pupils received at all hours from 9 A. M. to 5 P. M.

### The Jancey Concert.

**MONSIEUR LÉON JANCEY**, the eminent master of French diction, gave an entertainment in Chickering Hall on Thursday evening last, October 22, with the assistance of his New York and Paris pupils and of Miss Hortense Hibbard, pianist, Mr. William C. Carl, organist, and Messrs. Orton Bradley and Victor Harris, accompanists.

The pupils announced to assist were: Mrs. Adele Laeis Baldwin, contralto; Miss Mary Hathaway Baldwin, soprano; Miss Adelina Hibbard, soprano; Miss Marie Parcell, contralto; Mrs. Antonia H. Sawyer, contralto; Miss Lucille Thornton, mezzo-soprano; Mr. Perry Averill, baritone; Mrs. Greta Howell, soprano, and Miss Belle Bovée, recitationist. A replacement was made in the case of Mrs. Howell by a tenor whose name could not distinctly be caught, but otherwise the pupils all appeared as advertised.

In referring to this entertainment it must be remembered that M. Jancey is not a professor of the vocal art, but solely a professor of diction, which when perfectly studied and understood naturally affects with equally satisfying results the delivery of the singer as it does that of the speaker. To criticise the performance of the other evening, however, on the score of diction alone, completely ignoring vocal merit, would still leave us in a position of embarrassment. After the polished recitations of M. Jancey himself there was really nothing of significant importance in the diction of his pupils to invite any worthy praise. The Jancey pupils brought forward have obviously not yet assimilated sufficient of the master's admirable method to call for distinctive notice. There was further pity in the occasion that several of the performers were not any more singers than they were faithful exponents of a polished school of declamatory art. But of the vocal side the less said the better.

Fortunately, under the caption of a "Jancey concert" criticism of singing is not invited. M. Jancey has nothing to do with singing, although his art of diction brings him into immediate compact with singers of all schools. The fact that the entertainment was a Jancey one absolves us from the average need of criticism from the vocal standpoint. By reason of many instances of frailty and shortcoming we can only express our gratification that we are exempted from the task—which would prove painful—or candidly deciding upon some vocalist of serious inefficiency. There were others on this occasion, some singers who could sing and sing well, but it is a relief to be saved the formation of painful contrast, the painful side having been unhappily the predominant one at the Jancey concert.

The house was a large and fashionable one, and a warm reception greeted M. Jancey, the author of the occasion. The program was long—too long—and was served topsy-turvy in any event. M. Jancey himself, however, obtained, as he deserved, cordial and renewed applause, and retired in possession of a big laurel wreath tied with his native tricolor, upon which there was an extra burst of applause and enthusiasm.

**Sousa Dined.**—Mr. J. B. Jackson, First Secretary of the United States Embassy at Berlin, gave a dinner last week to Mr. John Philip Sousa, the bandmaster, of New York.

### Sieveking's Boston's Debut.

**T**HE following notable criticisms have been obtained by the great pianist Sieveking on his Boston début:

When Mr. Sieveking appeared at the Boston Symphony concerts last season the auditors were quick to comprehend the worth of an artist who fully justified an advance heralding which had placed him in the ranks of the foremost pianists of the day. In Mr. Sieveking's case the artist proved to be even better than was anticipated, a pleasing as well as an unusual occurrence, for oftentimes had the record of so-called foreign successes appeared undeserved to Symphony patrons. The introduction of the Tchaikowsky concerto is one of the composer's finest writings, and the brond, virile interpretation given by Mr. Sieveking immediately re-established that artist in the favorable opinions of his auditors. The sweeping chords were grandly played, the forte passages being very distinct, and this despite the fact that the performer appeared to rely entirely upon his arm and finger power. One feature of Mr. Sieveking's playing is that he uses his body but slightly, even in fortissimo chords and runs. The ornamentations of the different themes of the first movement were beautifully set forth, and in the rapid octaves, against the pizzicato of strings, his work was all that could be desired. The climax of the movement was perfectly performed. The cantabile quality of the lullaby theme was very sweet, making a notable distinction between it and the gipsy-like dance which followed. The characteristics of each were clearly defined, and the subsequent waltz melody was distinct from the others. The cadenza was brilliantly given. The elaborate working out of the dance rhythms of the third movement was very skillfully performed. In the climax the furious octave passages and the final coda on the opening theme displayed the artist's digital powers to the greatest advantage. The performer was recalled again and again at the close of the concerto.—*The Boston Sunday Globe*, October 25, 1896.

The Tchaikowsky concerto introduced Mr. Sieveking for the second time to a Boston audience, and the opinion that was formed of him a year ago requires very little modification at the present time. Now, as then, he impresses one with his artistic temperament, with his modesty and with his sincerity. In the way of technic, Mr. Sieveking is amply provided; yet his finger skill is not used for the exaltation of the pianist, not for display, but as means to an end; in other words, Mr. Sieveking is an interpreter first and a pianist afterward. He has fingers of iron that have power and caressing delicacy at the same time; sometimes the strength is abused and the piano strings protest against being ill-treated by wailing in an unmusical nasal objection. As the rule, however, he expends his technical wealth with discretion and skill: rapid passages ring out clearly and brilliantly and with admirable quality of tone; the crescendos and diminuendos are what their names imply; unbroken and even flows of regularly increasing and diminishing sound from which spasm and effort are absent. Another fact to be noted is that the use of the pedals never degenerates into abuse; they are never used for the purpose of concealing deficiency in touch or in taste.

Mr. Sieveking's style is large and broad, allowing majesty, passion as well as delicacy, but not tinkling sweetness. There is nothing affected in this style; it is strong, vigorous playing, that earns approbation not through surprise, but by deliberately winning the approval of cultivated tastes. The varying moods of the noble Tchaikowsky concerto gave the artist ample opportunities to display all the talent and technical skill he possesses, and he was rarely disappointing in either direction. Occasionally he allowed his fingers to run away with his judgment, and gained brilliancy at the expense of clearness and fluency; sometimes physical strength rose superior to artistic beauty; but the faults were noticeable only at rare intervals, and did not mar the general beauty of the work. Mr. Sieveking played with unfailing spirit, dignity and reasonableness, that were in evidence even in the most fiery and passionate portions of the concerto; he never allowed his heart to run away with his head, never forgot the composer for the pianist. It would be perhaps premature to dogmatically indicate Mr. Sieveking's position in the art world, for as yet there is not sufficient evidence upon which to found a judgment; but there can be no doubt that he is an artist of rare worth, and that although he may have one or two living equals it is doubtful if he has any superior as a pianist. His work is sound, honest work, and back of the all-sufficient technic is the brain of the thinker and the soul of the artist.—*Saturday Evening Gazette*, October 24, 1896.

The second place on the program was assigned to Mr. Martinus Sieveking, the pianist, whose choice had fallen upon that first concerto of Tchaikowsky—B flat minor, opus 23—so fine, so full and so free that one is surprised not to hear it often. It appeals alike to the virtuosity, the solid art and the sentiment of a player. Mr. Sieveking was adequate to every requisite of the task, and he represented with complete command the boldness and power of the first movement with its long, intricate and brilliant cadenzas; the gentle sustained suavity of the second and the vivacity and wildness of the finale. For Mr. Sieveking has not only that absolute mastery of the keyboard which we expect nowadays from every front rank player, but he has the faithfully responsive temperament which answers to a change of rhythm, a touch of motion, a novelty in theme or the transformation of grave eloquence into genial poetry.

## SEASON 1896-97.

The Great Dutch Pianist

# SIEVEKING

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Mr. VICTOR THRANE,

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## SUCCESS...

SIEVEKING'S reappearance at Boston with the Symphony Orchestra won a renewal of previous triumphs. . . .

"As stormy recalls as any artist has received at these concerts."—*Boston Herald*, October 25. BEN WOOLF.

"Mr. SIEVEKING's exhibition of strength and brilliancy was rewarded liberally by the long continued and hearty applause of the audience."—*Boston Journal*, October 25, 1896. PHILIP HALE.

"Mr. SIEVEKING was given a splendid ovation at the close."—*The Boston Post*, October 25, 1896.

"SIEVEKING was recalled again and again at the close of the concerto."—*Boston Globe*, October 25, 1896.

"Mr. SIEVEKING was recalled repeatedly and with great warmth."—*Boston Courier*, October 25, 1896.

"His work is sound, honest work, and back of the all-sufficient technique is the brain of the thinker and the soul of the artist."—*Boston Gazette*, October 25, 1896. PHILIP WOOLF.

For all these and more good qualities are in this concerto, which shows its author at his best for chastened thought and eloquent richness of expressionism, and is devoid of eccentricity, extravagance or an extreme national impressionism. The work, beautifully sustained by the orchestra, was heard with double delight—for its own sake and for that of the player, who was recalled repeatedly and with great warmth.—*Boston Courier, Boston, October 25, 1896.*

The second Symphony concert last evening brought out a large gathering, many persons undoubtedly being attracted by the appearance of Martinus Sieveking, the pianist, who made a favorable impression at one of these concerts last winter.

Mr. Sieveking was heard in the Tchaikowsky Concerto No. 1, which is a most stately piece of orchestration, and admirably served to show Mr. Sieveking in many styles and moods, because of the varying character of the movements. The concerto was played throughout with exquisite grace and charm, and showed him more than ever to be a most finished artist. At every point his work was clear cut and thoroughly well defined, and his generally easy manner of execution added much to his effective playing. Mr. Sieveking was given a splendid ovation at the close, and he may honestly feel that he has established a firm place for himself with the music lovers of this city.—*Boston Sunday Post, October 25, 1896.*

Mr. Sieveking, who was received with great cordiality, renewed the favorable impression he made on his earlier appearance at these concerts by his rendering of the Tchaikowsky concerto. He has decidedly fingers of steel, and their work is always clear, masterly and respond easily to every demand that may be made on them by modern piano technic. \* \* \* His performance was thoughtful, musicianly and interesting, and in the finale his remarkable powers of technic were displayed with brilliancy, a fire and a precision that earned for him a well merited outburst of applause and three as stormy recalls as any artist has received at these concerts.—*The Sunday Herald, Boston, October 25, 1896.*

### Music in Brooklyn.

OFFICE THE MUSICAL COURIER,  
539 Fulton Street.

THE season gives promise of a steady stream of musical affairs, all of a high order. Musical clubs, both vocal and instrumental, are resuming work all through the city, and the churches are vying with one another as to the excellence of the choirs and of the selections to be given. Socially there will be musicales, and the music will be provided by well-known professionals. I hope to give accurate detailed accounts of what occurs, and if the musicians will only trouble themselves to call at THE MUSICAL COURIER'S Brooklyn office, or drop me a line, I will be most happy to meet them and to extend every courtesy.

Of the Institute affairs I have already spoken in a previous issue, and there has been no addition to the list of concerts published, except that they are closing with one of the greatest American prima donnas, the name of whom is a secret which the managers stolidly refuse to reveal.

The regular course of concerts to be given by the Seidl Society is to open the first Tuesday in December, with three others to follow.

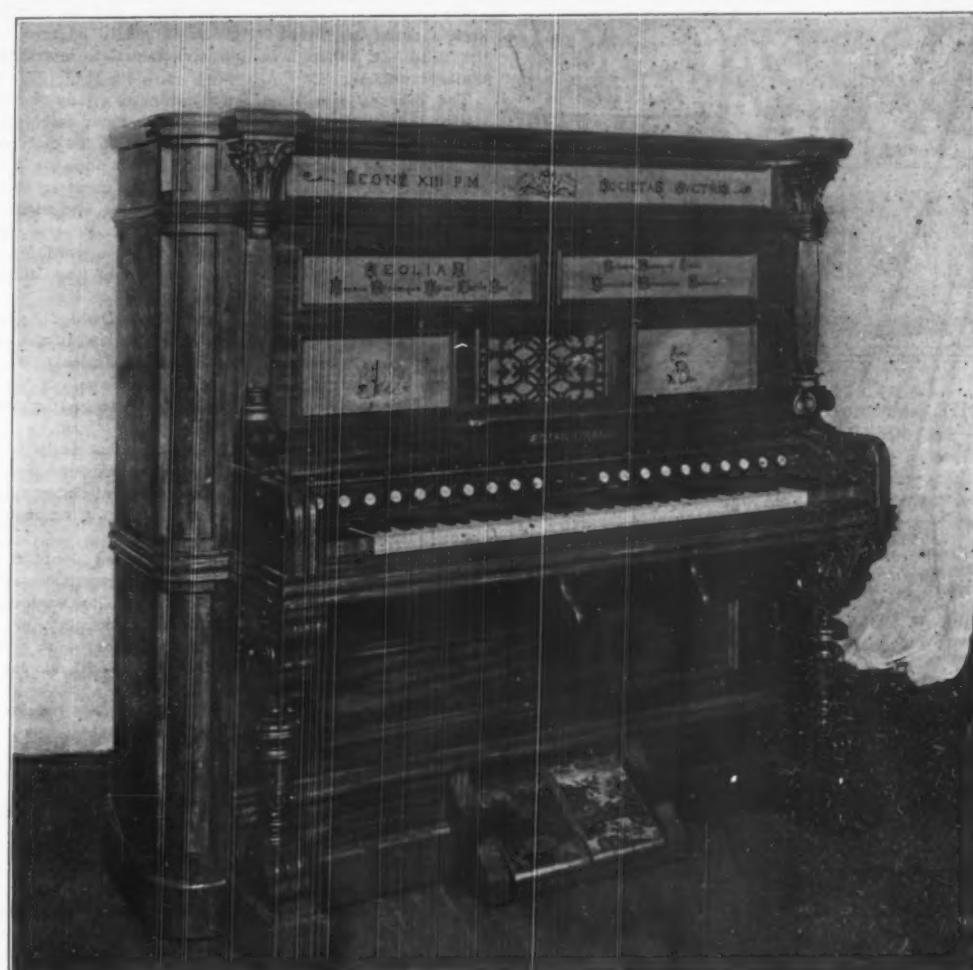
Last night, at Claremont Rink, Anton Seidl and his orchestra inaugurated the Brooklyn season of concerts, under auspices that forebode success to all future undertakings of theirs in this city. There is no need to tell of the artistic triumph with Mr. Seidl at the helm. Of Mme. Julie Rive-King it can be safely said that she accomplished successfully what was expected with a woman of her reputation, and her control was not confined to the instrument but reached the audience as well. She was wise in making her selection the G minor concerto of Saint-Saëns, for it gave her the opportunity to show her mastery of all technical difficulties, as also an admirably intellectual interpretation. Mme. Rive-King is one of the artists to whom America can point with pride.

Mr. Emil Fischer scored a flattering success in his solos, both Wagner selections, for which he is pre-eminently fitted.

Invitations are out for a musicale "at home" by Mr. Albert Mildenberg and Mr. Graham Reed, at 4:30 to-day, at Mr. Mildenberg's studio on Schermerhorn street. Tonight the first concert given by the Brooklyn Institute is to occur at Association Hall. Miss Eleanor Meredith, soprano; Mr. Max Heinrich, baritone, and Miss Geraldine Morgan, violinist, are to give the numbers of the program, which, by the way, is very neatly gotten up, and contains the words of all the vocal selections. Music lovers are enjoying the prospect of hearing the Mapleton Opera Company November 5 and 10. It is expected that they will open in Aida. The second selection has not been definitely arranged.

The sale of seats for the Philharmonic concerts has so far been very satisfactory. Society is turning out in approved style and everything points to a highly successful season. Some of the patrons are given herewith:

Henry K. Sheldon, president of the Philharmonic Society. As the first box in the Academy of Music is reserved for the directors, Mr. Sheldon purchased Box B; Mr. J. H. Prentiss, Box F; Box D, by Mr. and Miss Benson; Box H, by Miss Chauncey. Among those purchasing tickets in the balcony were: Mr. S. V. White, Edward H. Kidder, Charles A. Hoyt, Mrs. John Thallon, Carl H. De Silver, William J. Coombs, Isaac S. Coffin, Walter S. Carter, president of the department of music; Benjamin T. Frothingham, A. R. Sanborn, F. P. Probasco, Miss M. E. Jeffrey, Albert B. Chandler, Ethan Allen Doty, A. Beekman, D. W. McWilliams, S. A. Osborn, M. D.; L. W. Lawrence, Frederick W. Perkins, R. Huntington Woodman, John Hyatt Brewer, Charles H. Morse, Miss Mary Hunter. Frederic Maulev, N. J. Bishopric, A. A. Sanborn, Theodore E. Dodd, Thomas Prosser, Miss Godding, G. W. Hertzell, J. B. Harris, F. A. Dwight, Arthur G. Stone, Robert Avery, N. R. Hart, Washington Hull, Theodore E. Smith, J. R. Cowing, Charles A. Sackett, George W. Palmer, Dr.



THE AEOLIAN MANUFACTURED SPECIALLY FOR POPE LEO XIII.

Frank Little, J. T. Praeger and Adrian Paradis. Other purchasers of seats were:

Mrs. Theodore Dreier, F. E. Dodd, J. B. Harris, F. A. Dwight, Arthur G. Stone, Mrs. George H. Stone, Mrs. Calvin E. Hall, Dr. V. J. Parker, George F. Welden, Dr. Wunderlich, August Foderberg, H. Mains, John L. Bliss, Mrs. F. Reynolds, Mrs. George W. Townley, Miss K. N. Wiley, Anna E. Kane, M. J. Morrill, Mrs. L. D. Terhune, G. A. Logan, C. H. Rothschild, Mrs. W. L. Smith, Mrs. C. F. Iddings, Mrs. E. Coxie, N. B. Coxie, Jr., L. Nicolovius, M. P. Walsh, C. A. Neffingwell, Mrs. Henry Darlings, J. H. Kerrigan, E. F. Sullivan, J. S. Brownson, C. W. Ruprecht, Mrs. D. F. Wright, E. R. Chapel, Mrs. Henry Haas, Mrs. M. B. Thayer, C. R. Williamson, Miss E. A. Patchen, Mrs. C. R. Abbott, Miss Bourne, H. B. Reese, F. F. Aldridge, Mrs. J. Armstrong, W. D. Kerlin, G. B. Towle, J. J. Allen, J. E. Smith, D. Henderson, Mrs. L. H. Buckingham, F. J. Robertson, Miss H. D. Laud, Miss E. L. Nichols, Robert Gair, Mrs. J. R. Sutton, Mrs. A. W. Banta, P. W. Mead, S. P. Hopkins, Miss M. N. Bessey, L. Hoyt, D. F. Woodbury, H. D. Clapp, B. C. Beck, J. S. Connell, E. George, Jr., A. T. Ormsbee, Miss Katharine Lord, Miss Ruth Howell, R. P. Bruff, J. P. Goddard, J. H. Oliphant Mrs. Crawford, Miss Anna Bishop, Benjamin Ayres, D. B. Lester, Major George A. Price, W. H. Faber, W. C. Doggett, E. H. Bangs, W. Rushmore, Mr. Wallace, W. H. Perry, J. A. Lewis, A. Casamajor, J. H. Cooke, Henry Nichol, Miss Augusta Mahan, James N. Brown, J. G. Locke, H. E. Moller, Edward Graef, B. O'Donnell, F. Rose James McCarragh, W. E. Conrow, H. N. Congdon, Miss Weinberg and Dr. T. R. French.

Miss Emily M. Burbank and Miss Florence Moscher intend to give a series of musical talks which are to embrace the music of Poland, Russia, Scandinavia, Bohemia, Hungary, Germany and the Viennese schools, beginning next month. They will be given at the new home of Mrs. George B. Dowling.

At an entertainment to be given at the Waldorf tomorrow Miss Mabel Mackenzie will give two vocal numbers. Miss Mackenzie is a pupil of Mrs. Phoebe Armitstead Wharton, who is a prominent member of the Seidl Society and a very successful teacher.

On Thursday evening, November 5, Mr. Silas G. Pratt will give a Chopin recital in Wissner Hall. Mr. Pratt will be assisted by Miss Martha G. Miner, the charming soprano of Plymouth Church.

A musical service was held at the St. Agnes' Catholic Church last Sunday, in which special artists participated. Mr. Carl Venth gave the Adagio Religioso of Thomé in a sympathetic, effective style. Mr. Edward A. Kent's pure tenor was shown to its best advantage in his rendition of Cujus Animam, from the Stabat Mater. Under the able direction of Dr. Crowe, organist and choirmaster, Guilmant's celebrated mass was given in the morning, and Wiegand's Vespers at night. The regular quartet at this church, well known for its high-class music, consists of Mrs. Frank Johnson, soprano; Miss Lucie M. Nichols, contralto; Mr. J. H. Teevan, tenor, and Sig. Brocolini, bass.

Next Sunday evening being All Saints' Day, the choir

of Christ Church will give the Whitney-Coombs cantata, The Vision of St. Paul, with their usual choir.

On Monday afternoon the first of a series of four Brownings readings was given at Dr. Lucy Hall-Brown's residence on Montague street. The subject was Poems of Music and Art, with music supplemented by Dr. Henry Hanchett, organist of the Central Congregational Church.

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### Latest from Paderewski.

IN consequence of rumors alleging that Paderewski, the renowned pianist, was suffering from illness and was in a broken-down condition, Mr. William Steinway, of this city, sent a telegraphic message of inquiry to the virtuoso, who has replied by cable as follows:

AIX-LES-BAINS, October 25, 1896.  
William Steinway, New York:  
In spite of all so-called friendly reports, I am enjoying perfect health; at least, it is good enough for me.

PADEREWSKI.

**Mme. Murio-Celli Back.**—Mme. Murio-Celli, the eminent vocal teacher, has returned to New York and has resumed teaching at her studio in Irving place.

**No Room for Black Patti.**—The Black Patti and her Troubadours have been refused accommodation at every hotel in Hartford, Conn., where they were billed to appear on October 31 and November 2. The manager in despair is advertising for rooms and board, but fears he may have to cancel his dates.

**The Ricci Studio.**—Mr. Riccardo Ricci, lately so successfully associated with the Royal Italian Opera, Covent Garden, London; the Royal Albert Hall and Covent Garden concerts and with "The Bostonians," has opened a studio for vocal pupils in New York at 100 East Thirty-first street. Mr. Ricci comes supported by excellent critical commendations from the press. He expects also to sing in opera, concerts and musicales.



NEW IMPERIAL OPERA COMPANY.

THE New Imperial Opera Company came to town last Monday night at the Academy of Music and achieved a gratifying success. It is fairly representative of the average Italian ensemble as heard in Milan and other Italian cities. *Aida* was sung, with the following cast:

|                   |                    |
|-------------------|--------------------|
| Rhadames.....     | Signor Durot       |
| Amonasro.....     | Signor de Anna     |
| Ramfis.....       | Signor Pinto       |
| Il Re.....        | Signor Dado        |
| Massagiero.....   | Signor Olivieri    |
| Amneris.....      | Mme. Parsi         |
| Sacerdotessa..... | Mme. Du Bedat      |
| Aida.....         | Mme. Bonaplate-Bau |
| Conductor.....    | Signor Bimboni     |

Local poets emulative of the late François Villon may no longer sing "Where is the Mapleson of yester year," at the colonel himself, in all the glancing splendors of evening dress, stood in the lobby of the Academy dispensing to friends, old and new, the famous Maplesonian smile. As his good right hand stood Marcus Mayer, and at his left the veteran De Vivo, and to further accentuate local color Signor Angelo was at the door saying "Good evening" in oily Tuscan.

Who but Colonel Mapleson could set back the hands of time and transport us on the wings of song to a decade ago?

The opera selected is one that bridges the old and the new, *Aida*. Its high colored rhetoric, pompous, barbaric, pleasing; its tense theatrical situations; its stirring ensembles; its skillful use of dramatic material that appeals to the pulse of the most sympathetic—do not all these elements make for popular success? And then its many pages of fine, imaginative writing, its sonorous instrumentation, gorgeous mise-en-scène, the management was indeed wise in its selection and the result proved its wisdom.

Colonel Mapleson has gathered together an excellent but in no wise a phenomenal company. Our old friend De Anna, always a welcome one. Signor De Anna, the baritone, towers artistically above his colleagues, but they are by no means all mediocre people. They sang with a burned enthusiasm—no other epithet seems so just—and the chorus was remarkable for many things.

The *Aida* was Mme. Bonaplate-Bau. She is young, shows marked inexperience in phrasing, and she has a fresh soprano voice that is altogether too light in calibre to be freighted with the significant passion of the rôle. She is a singer of marked temperament and in Italian opera temperament usually covers a multitude of sins—against phrasing. The voice is thin, at times acid and often shrill. She uses it with reckless authority and her ardor is simply terrific. She sings in tune, however, despite her tremolo, but in the trying legato of *O mia Patria* there was a want of vocal variety and delicacy of musical conception.

She often forced her voice in the concerted numbers, and especially in the sextet—finale of the second act. She was satisfactory in the scene with *Amneris* in the same act.

De Anna has lost some of the luscious coloring of his top notes. It is naturally not the beautiful voice it was ten

years ago, but it is a virile, vibrant organ, and the man is such a satisfying artist. He was unusually effective in the third act, although we are accustomed to more dramatic accents.

The *Amneris* was Mme. Parsi, evidently a lady of routine and physical girth. She has a huge, burly voice, and also a distressing wobble. Such strokes of the glottis—such metallic, resounding strokes! Her phrasing was often bad, uneven and unmusical. In the great scene in the last act she was dramatically vigorous, and made a deep impression on her audience. But she achieved her effects in a coarse, theatrical fashion. In a word, Mme. Parsi is the average dramatic contralto of the Italian stage.

The two basses, Signor Pinto and Signor Dado, did good work. The former looks as Castlemary looked in the old days, and he has a big voice not especially musical. He is of imposing stature. Signor Dado sang his solo in Act I. in a satisfactory manner. The *Priestess* sagged in pitch in her solo.

But it was after all the concerted music that excited the fierce enthusiasm of the evening—an enthusiasm as usual often ill-timed. The singers were frequently interrupted in the middle of a cavatina, duo or trio. But it is a custom with Latin audiences and must be suffered.

The first act until the close was rather doubtful in musical quality. The Celeste *Aida* of Signor Durot was not a thing of beauty. His *Rhadames* was too explosive. He, too, was overweighted by his music, and his effort to transform a pleasing lyric tenor into a more robust genre was not successful. He sang with spirit, but with misplaced energy. He has a marked tremolo.

The chorus was good, especially admirable being the mezzo voce singing of the priests. The female voices were not of such good quality. The ballet was pretty, but not consequential, and the costumes and stage settings too raw, new and harsh. A dark change between the scenes in act two would have been acceptable. As it was, the conventional "supes" appeared, and there was applause in the galleries. This was almost comical, and certainly killed the effect.

The natural trumpets, the second set, went off the key, not an unusual thing, and there was a prompter who was not only heard but who was seen. His arms seemed ghostly duplicates of the real conductor's.

To this conductor, Signor Bimboni, much praise must be awarded. He directed with skill and clean cut emphasis. Things were rushed a bit, but velocity is more pardonable than a dragging beat. Colonel Mapleson appeared after act second.

Altogether it was a pleasant evening, although no operatic records were broken. To be sure there was an absence of nuance throughout, and while there was commendable energy the lack of distinction was not compensated for.

To-night Mme. Hariclee-Darclée will make her début in *La Traviata*. Friday evening *Aida* will be repeated, and at the Saturday matinée *Aida* is to be repeated. An operatic concert is also promised for Sunday evening and Mme. Darclée's second appearance is announced for Monday evening next.

#### Giordano Arrives.

SIGNOR UMBERTO GIORDANO, the composer of *Andrea Chenier*, one of the most successful of recently composed Italian operas, arrived from Europe on Saturday. His work is to be produced under his direction by the Mapleson Company at the Academy of Music.

**Virgil Recital Tour.**—Miss Stella Newmark and Miss Florence Traub, the excellent young pianists and exponents of the Virgil method, began a short tour of prominent cities on Monday evening last, the 26th inst., the first point being Brockton, Mass. Providence, R. I., Nashua, N. H., Portland, Me., and Lewiston, Me., will be taken in.

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EXAMINATION FOR ADMISSION DAILY.



#### NEWARK.

NEWARK, N. J., October 25, 1896.  
RÉSUMÉ of musical events of the past month in Newark shows little activity in that direction. Wissner Hall opened the musical season with a lecture recital, *Music*, by E. E. Layton. Mr. Layton spoke at length to a large and appreciative audience, illustrating his lecture by a brief piano sketch apropos of the subject.

In a recent interview with Mr. Edward H. Cole I learned that Wissner Hall will this season register the following well-known teachers who have studios there: Miss Louise Hood, violinist; Miss Klemm, pianist; Miss Friedmann, soprano; Miss Ada B. Douglass, organist and pianist; Miss Roff, pianist; Madame Martin-Gribon, soprano, who is this season under the management of the H. M. Hirschberg Musical Agency; Countess Gilda Ruta, who last season appeared with such success with the Newark Arions at their large orchestral concert. The Mollenhauers are also at Wissner Hall; so is Walter Cummings, whose reputation as a teacher of the piano in New York and the Oranges preceded him to Newark. Mr. C. F. Thomsen, of Paterson, Mr. Milton Hudson, W. B. Cowan, V. Youngmann, S. E. Girtanner and Miss Louise Sill are also of the list.

The Hood Trio Club, an organization of ensemble players, and the Ladies' Choral Club have weekly rehearsals at Wissner Hall.

The first season concert of the Arion Society is announced for November 30 in the Krueger Auditorium. It will be an orchestral concert under the able baton of Julius Lorenz.

A ridiculous rumor is afloat to the effect that the soprano soloist will be an amateur. I feel certain there is little real cause for alarm in this report. Mr. Lorenz and the Arion committee would not commit such a blunder, but at this their only orchestral concert of the season conduct it on the same high-class basis as that of the New York Arion.

Anton Seidl's Metropolitan Orchestra has been booked by the Lirac Musical Agency to appear at the Krueger Auditorium December 22. Prominent soloists will assist.

An American pianist, by name Miss Jennie Katzenberg, who has been playing in Germany with considerable success, has recently returned to America. She has an excellent reputation and will teach at Wissner Hall this season. Mr. Mulford Tausig, a Chopin exponent, will give a recital in Wissner Hall Monday evening, November 9.

A charming song recital was given by Carl E. Duff in Association Hall Thursday evening, October 23. Mr. Duff was assisted by Maurice Kaufmann, violinist; Mr. George E. Clauder, cello, and Henry Hall Duncklee, pianist.

Carl Duff has always been a prime favorite in Newark, where he has been heard in oratorio, but his singing at the song recital was a pleasant revelation of his vocal versatility. His fine and sonorous baritone voice was well under control, while his calm and beautiful mezzo voce was emphasized in many of the numbers.

Maurice Kaufmann's success was instantaneous. Kaufmann is young, and has many things to learn, but he has an innate musical sense and temperament largely developed.

Mr. Clauder sustained his solos in a refined style, and Mr. Henry Hall Duncklee accompanied all the numbers with the efficiency and ease which generally characterize his pianistic work.

Mr. Marshall Darrach is giving his fifth annual course of five Shakespearean recitals in Association Hall.

Mr. Darrach gave recitals last season at Berkeley Hall, Boston; at Carnegie Hall, New York, and at the Waldorf. At the latter he was assisted by Tonzo Savage at the piano.

Louis Blumenberg, cellist, is announced to play for the Progress Club, in Newark, November 13.

MABEL LINDLEY THOMPSON.

BUDAPEST.—The Philharmonic Society of Budapest has engaged as conductors for its concerts Hans Richter, E. Schuch and Siegfried Wagner.

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**Musical Criticism.**Editors *The Musical Courier*:I USED to think that musical critics were to blame for their severity toward artists, but I am learning by personal experience, that they have the rights of it, and that it is a much worse crime to say anything in their *praise*. Artists are so accustomed to being banged about that they really do not understand it if one wants to put in a good word for them, and they imagine that something else is meant from what is said.Thus, I was rather surprised to be accused of *libeling* Mr. Jerome Hopkins, by P. K. Arthur in *THE MUSICAL COURIER* for October 21, because I called attention to his talent as a composer, and because I said he is "his own worst enemy." I am accused of saying, by implication, that he is "a sot, gambler, deadbeat, debauché or loafer." Curious logic!I have always been under the impression that when you say a man "is his own worst enemy" you imply that other people are disposed to be better friends to him than he is to himself, or that he has some peculiarity of temperament which makes it difficult for his friends to do for him what they would otherwise be very glad to do. It is entirely possible, for example, for a man to be talented, energetic, and honest and yet to have such a violent temper that his friends are obliged to keep away from him, even while admiring sincerely his many good qualities. Or, a man may be such an egotist that he tires his friends out, even though they admit his ability. Or, a man may be too proud to accept any aid from his friends even when they would be glad to extend it to him. I do not mean in a financial way only, but in *any* way, as personal influence or effort on his behalf, which are sometimes more valuable than money.

Now, while none of these qualities affect a man's moral character they are drawbacks to his success, for if he alienates his friends he leaves himself in a solitary position, and he must fight the battle of life alone, so difficult to win even under the best of circumstances.

It is true some people enjoy their pride so much that they prefer to fight the battle of life alone to making a concession to common sense.

A young married lady once told me that when she put her oldest boy from petticoats into his first pair of trousers (how terrible, by the way, that even men have to begin their career by wearing petticoats! how do their brains survive it?) she tried to make the trousers herself. She had never made a pair before, and found it a difficult operation. Said she: "I was too proud to ask anybody to show me how to cut out trousers, and so I took some old sheets and I cut out thirteen pairs before I got them right! Oh, how tired I was by the time they were done, trying those trousers on my boy! But they fitted at last." While I applauded the pluck and perseverance of this young mother I could not help thinking how much worry and trouble she might have spared herself if she had gone to some more experienced matron and simply borrowed a pattern. Those trousers might just as well have been cut out in half an hour, and the wear and tear of mind saved.

A gentleman of "wealth and culture" once spoke to me in most enthusiastic terms of Jerome Hopkins' songs, very few of which have been published, and remarked that it would give him great pleasure to bring them out. "That is a good idea," said I; "why don't you write and tell him so?" The gentleman took my advice, and did write to Jerome Hopkins, making him the proposition. He presently received from him a most insulting letter, ending with the words that Jerome "had never accepted a dollar in his life, and did not propose to now."

It is needless to state that the gentleman at once dropped the subject. He did not have the slightest idea of imposing a money obligation, but as a man of fine aesthetic taste, with a thorough understanding of music, he would have enjoyed getting up the songs he so much admired in a handsome way, and seeing them properly put before the public. No doubt the rejection of his kind offices gave Jerome Hopkins more keen delight than it would have done to hear his songs sung by the greatest prima donna on earth. He gratified his pride, but in the meantime the songs remain unpublished. Who is the greater loser?

I think this story will sufficiently illustrate what I mean when I say that Jerome Hopkins is "his own worst enemy." I should not have related it, however, if I had not been called upon by P. K. Arthur to "rise and explain."

From his intimate knowledge of Jerome Hopkins' affairs, the state of his pocket, the anecdote of him as a boy, &amp;c., not to speak of a striking similarity of style in writing, one might almost be tempted to suspect that P. K. Arthur and Jerome Hopkins are one and the same person.

AMY FAY.

Severn Chamber Concerts.—Mr. and Mrs. Edmund Severn announce five chamber concerts to take place in Association Hall, Springfield, Mass., on Saturday afternoons November 7, December 5, 1896, January 9, February 6 and March 6, 1897, at 4 o'clock. The violinist and pianist will be assisted by Mr. Romeo Regnier, cello, Mr. Charles M. Bickford, viola, and singers yet to be announced. The advance programs issued are well chosen and interesting.

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# MUSICAL INSTRUMENTS

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No. 869.

NEW YORK, WEDNESDAY, OCTOBER 28, 1896.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music and trade matters throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or THE MUSICAL COURIER COMPANY, Union Square, West, New York City.

## THE \$75 BOX.

### The Bunco Game Must End.

AMONG a whole lot of letters received at this office during the past two weeks referring to our articles on the \$75 bunco piano we select to-day an extract from one sent by the Waterloo Organ Company, of Waterloo, N. Y., which manufactures the Malcolm Love piano, as representing a fair average experience on the subject :

We have had a hard fight for the last year or two, on account of the tendency of the dealers to buy cheap goods. The writer has talked the matter over with a great many dealers and warned them that the cheap boxes would come back some day to curse them, and they undoubtedly will. We simply propose to stay right where we are and wait until people appreciate a good piano.

Yours truly,  
WATERLOO ORGAN COMPANY.

Here then is another indorsement of the position of Geo. P. Bent on the question, that is Grant's theory ; "I'll fight it out on this line if it takes all summer."

The Malcolm Love piano is an excellent specimen of the fine type of American pianos into the sales of which such inroads have been made by the \$75 box. The company admits this candidly, and it would be a feather in the cap of other firms that have also been injured by this pestilence to admit it. But whether they do admit it or not, we know that the damage has been inflicted, and is now being constantly inflicted by the bunco box, and we also equally as well know that some aggressive action must be taken by the trade to protect itself against further inroads or sink in time to the level of the bicycle and sewing machine trade. We all know that.

#### Death to Jobbing.

What has become of the former jobbing trade in the great jobbing centres—Chicago, Cincinnati, St.

Louis? Gone! Well, it was due to the manufacture of pianos in those very centres. Is that so? Suppose we look into the quantity of pianos sold by those manufacturers who were formerly jobbers, and then see how many of the makes they formerly sold are not sold from the same territory.

Considering the times, the supply from the Eastern manufacturers has been sustained normally, but it passed through branch houses. The jobbers who became makers simply held on to their own trade, but the other trade outside was sufficient to keep Eastern houses busy.

Suddenly the \$75 box appeared on the ground. Whatever there was left of jobbing was swept away and the branch houses became largely retail firms only with a slight, old line jobbing custom hanging on chiefly for the sake of credit.

In Chicago the Manufacturers Piano Company went into larger first floor quarters to cultivate the retail for that very reason. Hallet & Davis became a retail piano in Chicago; so did Emerson to a great extent. Twichell was retail, Bauer retail, Lyon & Healy chiefly retail, Lyon, Potter & Co. retail. All of them with Eastern goods retail and some of the less ambitious makers of Chicago retail. Why? Because it no longer paid to give long time to dealers who sold small lots of medium and fine grades, and whose greatest business was in the \$75 box or its allied goods. Those manufacturers in the East who had a Chicago jobbing outlet and who made "seconds," sold those "seconds" right over the heads of their jobbers to dealers in the territory and gave a beautiful lift to the further propagation of the bunco box; at the same time they strangled their own jobbers, and that helped to hurt their own legitimate pianos.

This "second" piano can always be shown to be a two-edged sword in piano commerce. No matter in which light it may be viewed the manufacturer who has a good substantial piano of age and reputation makes a blunder in producing a "second." It is sure to injure the "first," for that is the only one good enough to injure. The other one is never in danger; it is always a danger.

Thus by deduction it can be proven that the \$75 box was really the cause at the bottom of the complete collapse of the Chicago jobbing trade, and this applies equally to all points.

#### Chicago Cottage Organ Company.

There is no use instancing the Chicago Cottage Organ Company. That house, through its ramified system and through the general organization, can handle any line of goods it chooses to push. It is, moreover, strictly speaking, not an old line jobbing house. This company is conducting the piano business entirely different from the usual or former method of jobbing the product of the manufacturer; or if this is called jobbing, then the former old system was not jobbing.

Moreover most of its instruments are sold under titles and names belonging to the company. In the old days of the jobber Steger sold the Sohmer and the Vose and at another period the Sterling; Lyon & Healy the Knabe and the Fischer (for big territory) and before the Knabe days the Steinway in a large territory. Before that period Cross sold thousands of Chickering's wholesale, and Haines pianos also.

Gradually the branch house or the associate house came along to handle the wholesale. Then this period passed away and conditions just described began to become manifest, ending in making the branch or associate house a retail concern, with a slight wholesale outlet to loyal, but generally poor, agents.

During all this period the Chicago Cottage Organ Company kept along developing its large organization and only occasionally changing the piano, and even this company was compelled to open a large retail department in Chicago.

#### Numbers Tell.

All that is necessary to prove the effective inroad of the \$75 box; how it annihilated the Chicago jobbing market; how it made retailers of agents, jobbers, branches and associate houses as well as Chicago manufacturers—all that is necessary to prove this is numbers.

If, for argument sake, we assume that 50,000 pianos will represent the 1896 output (and nearly all of those to be delivered this year are either finished now or in course of construction), how many of them were sold at retail by the manufacturer? This, of course, includes the retail sales of all their branch and associate houses, for we must be honest with ourselves and admit that this branch and associate firm business is like taking money out of one pocket to put it in the other. That's all there is to it.

Now how many of the 50,000 were sold at retail by the makers, and who were the makers that sold them? That's the question.

Of course the makers of the \$75 box do not sell at retail. All their pianos are sold at wholesale. Now if we deduct from all the output the indirect and direct retail sales of the makers we shall probably strike a figure two-thirds of which represents the actual output of \$75 and allied bunco boxes. That means that the great wholesale trade direct is done by the \$75 box, and that it represents half of the total output and more.

#### To Stop It.

"Now how can we stop it?" a manufacturer asks. In the first place by adhering firmly to the Geo. P. Bent principle and not making any of them. (Certainly Geo. P. Bent is destined to be one of the greatest piano men this country ever had, for he has a definite principle announced and heralded and identified with his name, and it happens to be the proper principle.)

In the next place, by not endeavoring at present to do any business with dealers who are enthusiastic with the \$75 boxes; who'll go up to one of them when you visit their wareroom and show you how "elegant" such a piano can be turned out at such a figure.

In the next place, by refusing to credit dealers and renew for them when the renewal does not apply directly to your case, but is merely the excuse to get money or resources to purchase more \$75 boxes with your credit.

In the next place, not to be afraid to express your opinion on the box whenever and wherever you may see it.

In the next place, to give moral support to a scheme that is destined to eradicate the evil. Do not state to one person that THE MUSICAL COURIER is wrong

in publishing prices and then tell the editor and members of the staff that the paper is right. There is not enough backbone in the piano trade anyhow. If there was, this \$75 box would not have weakened so many manufacturers.

In the next place, stick to the development of your old, well-known piano and show by developing it how much better it is than any of these fake \$75 or \$100 buncos boxes.

In the next place read THE MUSICAL COURIER and watch.

## CONSTITUTION AND BY-LAWS

OF THE

### A. P. M. A.

#### Constitution.

##### ARTICLE I.

This association shall be known by the name of the "American Piano Manufacturers' Association."

##### ARTICLE II.

The object of this association shall be the mutual protection and promotion of our manufacturing and trade interests.

##### ARTICLE III.

There shall be two classes of members of the association: resident and non-resident. The resident class shall consist of those members of the association whose manufactory or principal offices are situated within the limits of Greater New York. The non-resident class shall consist of those members whose manufactory or principal offices are situated elsewhere within the United States.

Resident members only shall have the privilege of voting either for officers or on questions of local interest in connection with the association. Non-resident members shall have the privilege of attending meetings, but shall have no vote in the election of officers or in effecting business connected with purely local matters.

##### ARTICLE IV.

This constitution may be altered or amended by a two-thirds vote of the members of the association present at any stated or special meeting, in the call for which ten days' notice shall have been given of a proposed amendment or alteration of the constitution.

#### By-Laws.

##### ARTICLE I.

#### OFFICERS.

The officers of the association shall be a President, three Vice-Presidents, a Secretary and a Treasurer, to be chosen from the resident class of members, except that one Vice-President may be chosen from the non-resident class.

##### ARTICLE II.

#### ELECTION OF OFFICERS.

The election of officers shall take place each year at the annual meeting, to be held on the second Tuesday in the month of January. They shall be respectively elected on separate ballots, and shall hold office until the adjournment of the regular annual meeting of the following year, and until their successors are elected and have qualified.

##### ARTICLE III.

#### PRESIDENT.

It shall be the duty of the President to preside at all meetings of this association and to enforce its constitution and by-laws. He shall make a general report of the proceedings of the last year at the regular annual meeting, to be held on the second Tuesday in January of each year.

##### ARTICLE IV.

#### FIRST VICE-PRESIDENT.

It shall be the duty of the First Vice-President to assist the President in the discharge of his duties, and in the President's absence to preside in his place. In the absence of the President, or in the event of his inability to serve, the First Vice-President shall have the same powers and duties in reference to special meetings.

##### ARTICLE V.

#### SECOND AND THIRD VICE-PRESIDENTS.

The duties of the Second Vice-President shall be the same as those of the First Vice-President, in the absence of the President and the First Vice-President.

The duties of the Third Vice-President shall be the same as those of the Second Vice-President, in the absence of the President, the First Vice-President and the Second Vice-President.

##### ARTICLE VI.

#### SECRETARY.

The Secretary shall keep the minutes of this association in proper books provided for that purpose, and a complete record of all the proceedings of every meeting. He shall send notices of all meetings to be held by the association, and attend to such correspondence as may be deemed necessary. He shall keep a correct roll of the members of the association, furnish a copy of the same to the Treasurer, and promptly notify the Treasurer of any change therein.

#### ARTICLE VII.

#### TREASURER.

It shall be the duty of the Treasurer to have the care and custody of all the funds of the association which may come into his hands, and to deposit the same in such bank or banks as the Executive Committee may elect; to sign and indorse all checks, drafts and orders for the payment of money, and to pay and dispose of the same under the direction of the Executive Committee. The Treasurer shall keep his bank account in the name of the association, and shall render a statement of his cash account at each regular meeting of the association, and a general report at the annual meeting. He shall at all times exhibit his books and accounts to any member of the Executive Committee upon application. He shall further send notices to every member of the association for dues or such assessments as may be agreed upon by the association.

#### ARTICLE VIII.

#### STANDING COMMITTEES.

There shall be an Executive Committee, to consist of the President of the association and four members of the resident class, and a Nominating and Membership Committee, to consist of three members of the same class.

#### ARTICLE IX.

#### ELECTION AND FUNCTION OF EXECUTIVE COMMITTEE.

The members of the Executive Committee shall be elected each year on a common ballot at the annual meeting, to be held on the second Tuesday in the month of January, and shall hold office until the adjournment of the regular annual meeting of the following year, and until their successors are elected and have qualified.

The first meeting of the Executive Committee shall be held on the same day as the annual meeting of the association at which said committee is elected, and at that meeting there shall be elected from their number a chairman and a secretary, who shall hold office for one year or until a new Executive Committee is elected.

The Executive Committee shall audit all bills against the association, and to it, as an auditing committee, shall be referred the yearly report of the Treasurer.

The Executive Committee shall transact such business as the association may, from time to time, refer to it, and it shall make a report at every meeting.

#### ARTICLE X.

#### ELECTION AND FUNCTION OF NOMINATING COMMITTEE.

The members of the Nominating Committee shall be elected each year on a common ballot at the regular annual meeting to be held in January, and shall hold office until the adjournment of the regular annual meeting in January of the following year, and until their successors are elected and have qualified.

The first meeting of the Nominating and Membership Committee shall be held on the day of its election, and at that meeting shall be chosen from its number a chairman and a secretary, who shall hold office during the life of the committee.

The duties of the Nominating and Membership Committee shall be as follows: To nominate officers of the association and members of the Executive Committee for the ensuing year, to propose candidates for any vacancies that may occur during the year, and to cause the names of such nominees to be mailed to every member of the association at least ten days before the date of election in the January following. This section shall not prohibit any member from voting for any person who is not put in nomination previous to the time specified in this article.

Also to nominate for membership of the association through the Secretary such applicants as have been accepted by the committee, under the requirements of Article XIV. of these by-laws relating to membership.

Any member of the Nominating and Membership Committee shall, during his term of office, be ineligible for nomination to any other office in the association.

#### ARTICLE XI.

#### VACANCIES.

In case of the death, resignation, or inability to serve of any officer or member of a standing committee, the vacancy shall be filled by an election to be held at the next regular meeting.

The President shall have power to appoint a successor, in case of emergency, to hold office until such regular meeting.

#### ARTICLE XII.

#### MEETINGS.

The regular meetings of the association shall be held on the second Tuesday in the months of January, March, May, October and December of each year, at 8 p. m.

Notice of regular meetings shall be sent by the Secretary to every member of this association five days before the date of such meeting.

A special meeting may be called by the President, or by the Secretary, upon the written request of any five members of the association, and notice thereof shall be

sent by the Secretary, before such meeting, to every member of this association, specifying the place and time of such meeting.

One-third of the whole number of the resident firms or corporations, members of the association, shall constitute a quorum.

#### ARTICLE XIII.

#### EXPULSIONS.

Any officer or member of the association may be removed from office or membership by a two-thirds vote of all the members present at a meeting, but such vote must represent a majority of all the members of the association.

#### ARTICLE XIV.

#### ADMISSION TO MEMBERSHIP.

A firm or corporation shall be admitted to membership of the association upon receiving a majority vote, by ballot, of all the members of the association, unless a less number than a majority of all the members be present at a meeting when an application for membership is being acted upon, in which case a four-fifths vote of all present shall be required to admit an applicant to membership.

Applicants for membership—individual names for individuals doing business alone, firm names for firms, corporate names for corporations—must be nominated through and by the Nominating and Membership Committee on the proposal of two members of the association not belonging to that committee, and the names of such applicants, whether for resident or non-resident membership, with their residences, together with the names of the members proposing them, must be given. The committee shall receive and consider all communications in reference to the persons proposed, and make careful examination as to their qualifications; it shall pass upon each name separately, and two negative votes shall be a rejection of the candidate. The proceedings of the committee shall be secret and confidential. The names of such candidates as have been favorably acted upon by the Nominating and Membership Committee shall be sent to the Secretary, who shall, when issuing the call for the next regular meeting, send to every member of the association such names, together with those of their proposers, and shall state in the call that action will be taken upon the applications at the meeting for which the call is sent.

#### ARTICLE XV.

#### DUES OF MEMBERS.

All individuals, firms or corporations joining the association as resident members shall pay an initiation fee of \$25 upon signing the Constitution and By-laws, and the annual dues for such members shall be \$25, payable at the regular meeting to be held in January of each year.

Non-resident members shall pay an initiation fee of \$10 upon signing the Constitution and By-laws, and \$15 annual dues.

The payment of the entrance fee and annual dues by any individual, corporation or firm, entitles said firm or corporation to one vote, but it extends the privileges of membership, with all the rights connected with the same, to the various members of said firm or officers of said corporation, subject to the limitations of the Constitution.

Members who have not paid their dues by the date of the regular meeting in May shall cease to be members.

#### ARTICLE XVI.

#### VOTES.

In all elections of officers or members of standing committees a plurality of the votes cast shall be necessary to elect.

#### ARTICLE XVII.

#### PROXIES.

In case any individual firm or corporation should be prevented from attending any meeting, said individual, firm or corporation shall have the right to send a representative who shall be acceptable to the President of the association, and properly introduced to him in writing, to act in their behalf, with power to do anything that the individual, firm or corporation sending such representative might have done if actually present; such proxy, however, must be presented by a person connected with the individual, firm or corporation, or by some other member of the association.

#### ARTICLE XVIII.

#### QUALIFICATIONS FOR MEMBERSHIP.

Any individual, firm or corporation manufacturing pianos or having its principal offices in the city of Greater New York shall be eligible for resident membership, and any individual, firm or corporation manufacturing pianos outside of the city of Greater New York, within the limits of the United States, shall be eligible for non-resident membership.

#### ARTICLE IX.

#### RESIGNATIONS.

Resignations of membership shall be made to the Secretary in writing. No resignation shall be accepted unless

#### FACTORIES.

THE BALDWIN PIANO,  
GILBERT AVENUE, CINCINNATI.

THE ELLINGTON PIANO,  
BAYMILLER AND POPLAR STS., CINCINNATI.

THE VALLEY GEM PIANO,  
BAYMILLER ST., CINCINNATI.

THE HAMILTON ORGAN,  
HAMILTON ST., CHICAGO.



CATALOGUES FURNISHED UPON APPLICATION.

all the arrears of dues owing by the member resigning shall be paid.

#### ARTICLE XX.

##### ORDER OF BUSINESS AT MEETINGS.

The following shall be the order of business at all regular meetings:

1. Roll call.
2. Reading of Minutes.
3. Treasurer's Report.
4. Secretary's Report.
5. Reports of Standing Committees.
6. Reports of Special Committees.
7. Election of New Members.
8. Election of Officers and Standing Committees.
9. New Business.

##### BY-LAWS.

In respect to all questions of construction of these by-laws the decision of the Executive Committee shall control and be finally binding.

These by-laws, or any of them, may be altered, amended or repealed by a two-thirds vote of all of the resident members of the association at any stated or special meeting, in the call for which a proposition to amend the by-laws shall have been given ten days previously.

### THE NEW ASSOCIATION.

THE Piano Manufacturers' Association of New York and Vicinity is hereafter to be known as the American Piano Manufacturers' Association. After considerable debate this body has accepted for the second time a suggestion made by this paper, namely, of broadening its scope and extending its reach beyond the city of New York, the first suggestion adopted having been the abandonment of the clause limiting the advertising to two local trade papers. We are therefore justified in pursuing our original plan of freely criticising all that emanates from this respectable body.

#### Flaw No. 1.

In studying the Constitution and By-laws we find a series of fundamental errors which, if not corrected, will greatly militate against the very purposes and aims of the Association.

For instance, Article III. of the Constitution prohibits non-resident members from voting for officers or on questions of local interest; a very curious article indeed. This is supposed to be a national association, and yet only those members who belong to Greater New York can vote for officers, which means that no non-resident can be an officer; and as there is no clause preventing Greater New York members from voting on Chicago or Boston or Cincinnati or Philadelphia local affairs New York can legislate on Chicago or those other cities, while none of these cities can participate in votes on a New York issue.

Such an unequal distribution of rights and privileges is equivalent to the nullification of the ultimate object, for no self-respecting non-resident piano manufacturer can join an association that asks for such a puerile abnegation of inherent membership authority. Non-resident members "shall have the privilege of attending meetings," it says. That is very kind on the part of the Association.

What is now known as Greater New York formerly made about 65 per cent. of the piano product of the country; it now turns out about 30 per cent. It

will soon descend to 25 per cent., and as quickly as the commercial regeneration sets in the West will push its piano production with such enormous energy that New York will make about 20 per cent. This is inevitable for a half dozen reasons. Will the mountain go to Mohamed? Well, we guess not.

No national, no "American" association ever before put such a sectional article in its constitution and prospered. It is, when logically sifted, really absurd. We wonder who is responsible for it.

Another point. Of the 30 per cent. of Greater New York, a much larger percentage is sold in the immediate vicinity of New York than is sold to any other section by its makers. Soon many of the Greater New York piano manufacturers will depend upon their Eastern sales exclusively. The best evidence that they are aware of this is this very article, which discloses their anxiety for preventing outside interference in their local affairs.

No man can afford to belong to an association which prohibits him from voting for its officers, and this, as we already have stated, signifies that no non-resident can be elected for officer. This is manifest. Suppose a non-resident to be elected president. The president as presiding officer cannot vote. A tie vote on a local issue ensues. The presiding officer's vote is a casting vote that decides the tie. But as this non-resident presiding officer cannot vote on a local issue how can he decide the tie? That's a beautiful article. It is so ridiculous that it must be altered, not to make the Association ridiculous.

#### Flaw No. 2.

Article IV. of the By-laws proves this, for it limits the chances for office to non-residents to one vice-president. But suppose the president should resign or absent himself and the next vice-president is the one elected from among the non-residents and the tie vote on a local issue should present itself? Or suppose the president should die and the first or second vice-presidents also should die before the year is up, the non-resident vice-president would become the president of an association that does not permit him to vote for its own officers. At the election of his successor he could not even vote.

What was the matter with the persons who arranged this Constitution and By-laws?

#### Flaw No. 3.

Outside of its auditing functions the executive committee has no duties to perform except those referred to it from time to time by the Association. The functions of an executive committee are purposely designed to take the place of the functions of the Association when the Association is not in meeting. That is the object of an executive committee. This executive committee here is merely an auditing committee. The chief purpose of an executive committee is entirely overlooked in this instance.

#### Flaw No. 4.

A piano manufacturer who may desire to become a member of this Association is not only compelled to go before the Association directly for election, but must first be elected by a nominating committee.

The members of the Association not belonging to the Nominating Committee must send the applicant's name to the committee. This committee then, in secret session, must make a careful examination in reference to the applicant. Two negative votes of the nominating committee shall decide whether an applicant stands a chance to be black balled or not at the general meeting of the Association. The work of the Nominating Committee is done in secret.

Beautiful, isn't it? Who from outside of this town is going to run such a gauntlet? But the Association does not seem to care for outside manufacturers. Then why was the name changed from "New York" to "American" when it is not sincerely proposed to be "American"?

Why not simply have an applicant nominated by two members of the Association; have his name sent to the secretary; have it posted or mailed to the members or given to them at the ensuing meeting and then have his name voted upon at the subsequent meeting? Plain, straightforward and free from any intrigue or wire-pulling as this plan appears and emancipated from all red tape it is the one plan that does not meet approval and for the above reasons. Who has ever been able to sift the strange and illiberal spirit that prevails in the Association?

#### Flaw No. 5.

The Nominating Committee also nominates officers of the Association and members of the Executive Committee. It is a wonder it does not nominate itself.

In the name of all that is reasonable and sane, why should any committee of a small association nominate officers? Why should officers not be elected in open meeting, just as the Nominating Committee is elected? The recommendation of the Nominating Committee is equivalent to election, and the election of the Nominating Committee is the forerunner of the next set of officers, something which it should not be in any logically constituted body.

In fact the whole inner mechanism of the Association rests with the Nominating Committee or is put into motion by it. The chairman and the secretary of the Nominating Committee can "run" the whole Association if they have brains and understand each other, which they will if they have brains.

#### Flaw No. 6.

The numerical problem of the Association, in its relation to its officers and committee members, is also very curious.

The president, three vice-presidents, a secretary and a treasurer make six officers; add to this the seven members of the two standing committees and we have 13 officers. Besides this the two standing committees have their two officers each. Over one-fourth of the members are officials. In case of small attendance about one-half will be officers—a very cumbersome machinery.

#### Flaw No. 7.

Article XV. of the By-laws is fearfully involved. We cannot disentangle the mesh of ideas embraced

# "CROWN."



## PIANOS.

The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



MADE AND SOLD TO THE TRADE ONLY BY

**GEO. P. BENT.**

COR. WASHINGTON BOULEVARD  
AND SANGAMON STREET,

**CHICAGO.**



## ORGANS.

The Most Modern and Salable Reed Organs now on the market.

in it. The payment of fee and dues "by any individual, corporation or firm entitles said firm or corporation to one vote, but it extends the privileges of membership with all the rights connected with the same to the various members of said firm or officers of said corporation, subject to the limits of the constitution."

The constitution does not put any limits on membership, except the division into the two classes, resident and non-resident.

Let us look at it practically. Say Hardman, Peck & Co. have three members in the Association, Peck, Lohr and William Dalliba Dutton, Esq. The firm votes a unit vote just the same as Hazelton, who is the sole owner of a business, and yet the three members of Hardman, Peck & Co. have each one of them the same rights as Hazelton has; the same rights to be on committees or to be officers.

If a combination could be effected by Hardman, Fischer, Steinway and Kranich & Bach these houses could "run" the Association, no matter if each house has but one vote. Thus, we see that such articles are apt to defeat their own By-laws.

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An Overhauling Committee should be appointed to reconstitute this whole constitutional fabric. It is fundamentally false in principle. All piano manufacturers in the United States when in good standing stand on the same elevation, and the New York Association will receive no accessions from outside, except such as need the assistance of New York piano manufacturers, unless this whole scheme is altered. The foundation principle is out of plumb; the structure is bound to be out of shape; it is out of shape.

LAST week Carl Fischer, the publisher and band instrument dealer, selected a Style H Strich & Zeidler piano for his library. This Strich & Zeidler piano is in oak, with carved panels from a special design by Alma Tadema. The piano is one of the most beautiful yet produced. It is massively Romanesque, all the details of its architecture being effectively carried out, the panels by Alma Tadema adding a rich effect that is striking.

The selling of this piano to Carl Fischer reflects a compliment from this large publisher, as he is known as a man of discriminating taste; a connoisseur in matters musical.

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DUN'S last sheet reported that the Colby Piano Company, of Erie, Pa., had given a conditional bond and mortgage to Joseph McCarter, trustee, for \$100,000. This was merely the recording of an old bond given by C. C. Colby in July, 1893, to secure a bank. This bond was given to McCarter as trustee, he being president of the bank at that time, but he never had it recorded. After his death it was found among his papers and recorded. It simply acts as security for discounts. It is not every concern in the piano trade that is strong enough to give such a bond.

### VOSE IN CHICAGO.

THE Vose & Sons Piano Company, of Boston, is at the present time unable to secure the proper store in Chicago, such as is wanted, and it has made arrangements with the J. A. Norris Company for wholesale headquarters in the latter's building.

In these warerooms there will always be a select line of Vose pianos on exhibition, and any members of the Western trade or any other section will always be found welcome when calling, and the necessary attention will be paid to them.

From this location the company will have the proper facilities for showing its goods and doing a direct wholesale business through the factory, just as if it were in separate warerooms in Chicago.

The retail business of the Vose pianos in Chicago and vicinity will be done by the J. A. Norris Company, and in this connection we may state that the Vose is an instrument that has always stood high in Chicago in the retail, and its standing in the wholesale trade of the Union has never been tarnished by any such methods as have been introduced by other less careful concerns.

AS time goes on the merits of the Blasius piano as a leader are more and more noticeable. No house spends more time or money on its product; no house is more anxious to achieve a high position, and no house employs men who work harder for success than that of Blasius & Sons.

The force of employés at Marshall & Wendell's piano factory has been increased again.—*Times-Union, Albany, N. Y.*

THE above was under date of October 20 and shows what this wideawake and progressing Albany concern is doing. It's a great record to have put on more men twice in this month of October; that's the Marshall & Wendell record. The demand for this piano is magnificent. It's the piano, full of selling points, that creates this business.

IT is fascinating to watch the commercial growth of the Story & Clark piano. Few pianos have made such a success in a limited period; none have made such rapid strides. Remember, the Story & Clark piano is not two years old; yet you hear it in competition with the greatest makes. The piano has been pushed, and is now pushing itself through its merit for competition. The good business man respects an instrument that can be used successfully by his competitor.

WE learn definitely that the warerooms No. 94 Fifth avenue will become the New York home of the Everett and the Harvard pianos, as well as the New York store of the John Church Company. Mr. A. M. Wright, who is to be the manager, is now in Cincinnati, but will be in New York this or next week, when it is expected he will further promulgate the plans of this big house. The coming of the John Church Company with its pianos to New York is an auspicious move.

### MENTIONING PRICES.

WE should not print prices of pianos wholesale or retail. "Don't mention or publish prices."

Then, if this is to be no fallacy, this theory of suppressing prices, the first step to be taken is with the dealers, who approach the great multitude with prices through the daily press. This habit or business plan is not confined to one city, one locality or one section; it permeates the retail piano trade throughout the country. It is not Fisher only at Detroit, for the Detroit Music Company published an advertisement giving low prices on the very same page on which Fisher's article appeared in the *Free Press* of that city.

Some of the New York and Brooklyn Sunday papers of last Sunday published the following advertisement:

## PIANOS GREAT STORE.

*Big Bargains for Your Money.*

[Cut of Piano.]

### UPRIGHT PIANOS.

|                            |     |                     |
|----------------------------|-----|---------------------|
| \$80 BOYNTON,              | \$4 | monthly until paid. |
| \$120 BILLINGS & RICHMOND, | \$5 | monthly until paid. |
| \$145 SMITHSONIAN,         | \$5 | monthly until paid. |
| \$250 GABLER,              | \$6 | monthly until paid. |
| \$340 STEINWAY & SON,      | \$6 | monthly until paid. |

### SQUARE PIANOS.

|                        |     |                     |
|------------------------|-----|---------------------|
| \$30 CHICKERING        | \$3 | monthly until paid. |
| \$50 NUNS & CLARK,     | \$3 | monthly until paid. |
| \$75 HAHN,             | \$3 | monthly until paid. |
| \$110 WEBER,           | \$4 | monthly until paid. |
| \$140 STEINWAY & SONS, | \$4 | monthly until paid. |

Variety of Organs from \$15 Upward.  
Organs Rented \$1 Monthly.

UPRIGHT PIANOS RENTED \$3 MONTHLY.

### GOETZ & CO.,

81 and 83 Court st., Brooklyn.

One block from All Car Lines.

OPEN EVENINGS UNTIL 10 O'CLOCK.

This may be good business theory from the retailer's point of view. Goetz & Co. are doing a large trade or appear to be doing it, and they may be justified in publishing such prices and terms. That is not the argument. The question is whether the

## TRADE DULL! WHY?

We are busy because we are trustworthy, and the

## JEWETT PIANO

is an instrument that commands business because of its High Grade.

*Write us. We have something to tell you. . . .*

**JEWETT PIANO CO.,**

LEOMINSTER, MASS.

manufacturers who claim that prices should not be published have a foot to stand on in their argument in favor of suppression of figures.

If Goetz & Co. were the only firm following this plan it might as an exception deserve some criticism, but they are only one of thousands pursuing a similar plan and hence the criticism cannot be focused on any one firm. It would be necessary to criticise the whole trade virtually.

Now as the whole piano trade is publishing prices why should its chief organ, which is supposed to reflect the whole opinion of the trade, not publish prices, particularly when it believes that to be the proper plan?

What is the difference between the advertisement of a wholesale price and such an advertisement as the above, especially when the advertisement of the wholesale price candidly avows it to be the wholesale price? This difference: The advertisement of the wholesale price is straightforward and true. The dealers' advertisements are misleading, like the above, which fails to state that these advertised pianos are not new pianos; it simply speaks of bargains.

There is nothing to be done about these features of the piano trade, because the trade is not a homogeneous body; its very nature is heterogeneous, because the aims, purposes, objects and principles of its individual representatives are at variance and in conflict with each other. The piano trade is not cohesive; the atomic divisions repel each other.

Hence we can have no uniform pitch; no uniform warranty; no uniform instalment system; no uniform credit system, and no national association.

Hence we have a whole lot of little trade papers whose effect as a whole even is not sufficiently apparent to make the aggregation respected, the money spent by manufacturers in advertising in the same amounting to nil at the end of each year.

Hence we have no general agreement on meeting the constant complaints on the dreaded "checking" of varnish on pianos. Hence we have no consolidated plan of driving frauds out of the trade. Hence we have no centralized body to protect the trade against the incursions of fraudulent bankruptcy and swindles.

There is no unity of action; no trade sympathy; no trade co-operation; no sincerity, and no confidence exhibited among the great factors in the trade.

Dealers act entirely upon their own personal, individual responsibility because they are not influenced by a central, general trade sentiment, which should exist for the benefit of the trade as a whole first, and which would radiate from its seat in all directions, and make the trade a healthy, progressive and productive industry.

And what is going to be done about this all? Nothing?

The well-known music publisher Harry Coleman, 228 North Ninth street, Philadelphia, Pa., has recently purchased the entire catalogue of Bailey & Anderson, Frankfort, Ind., including the latest compositions of Mr. O. R. Farrar, and orders for any of these publications will be filled as soon as received.

### CASE DISMISSED.

THE action of the People v. Marc A. Blumenberg, of THE MUSICAL COURIER, indicted for libel in the early part of June this year, was, upon motion of counsel for the defendant and upon recommendation of the District Attorney, dismissed yesterday in the Court of General Sessions, Part I., Neuberger, Justice, presiding.

SAMUEL HAZELTON, of Hazelton Brothers, is West and will be back this week so as to vote next Tuesday for McKinley. The visit West of Mr. Hazelton was to get at conditions among his agents, that he might push the right number of Hazelton pianos to completion, having in mind the coming holiday season, now but six weeks away. In passing, dealers should bear in mind the value of the Hazelton agency; a Hazelton piano is just the thing to sell to holiday customers.

LOUIS DEDERICK, receiver of the Manufacturers Piano Company, of Chicago, Ill., is in New York and has been in consultation with Messrs. Wheelock and Lawson regarding the proposed settlement of all the affairs of Weber, Wheelock, Stuyvesant, Mr. Dederick's concern, &c. Mr. Wheelock, armed with the settlement in true legal form, is now soliciting the signatures of his creditors and meeting with remarkable success as regards time saving. It was estimated that one week would be consumed by Mr. Wheelock in his present task, but conservative thinkers believe that December 1 will be reached by the time Mr. Wheelock can accomplish his task. Delays always occur in legal matters, even when a status like that of Weber-Wheelock-Stuyvesant affairs is reached. A bank cashier must have time to consult his board of directors, one partner must see another who is out of town, and so on. Mr. Dederick believes that everything will be arranged by January 1, the receivers discharged and all of that. We hope so, but experience prompts us to put the date at February 1.

However, Mr. Dederick may be right, and it would be all the better if he is, as then the spring trade can be saved.

### Obituary.

#### Mrs. Geo. F. Johnson.

Mrs. Geo. F. Johnson, wife of the vice-president of Haines Brothers (Incorporated), is dead. The Haines Brothers factory was closed during the hours of interment.

#### H. A. Miller.

H. A. Miller, of New York, who was formerly with the Weber Piano Company and afterward with Hamilton S. Gordon, died in New York last week. Mr. Miller was in charge of the tuning of several booths of pianos at the World's Columbian Exposition in Chicago, 1893, and was well known to all the denizens of Section I.

### LATEST FROM CHICAGO.

[By Wire.]

CHICAGO OFFICE THE MUSICAL COURIER,  
226 Wabash avenue, October 27, 1896.

A. M. WRIGHT and George J. Dowling are in town. Wright confirms the news that he takes the entire Eastern market for the Everett piano, and states that Dowling will be traveling salesman in that territory.

H.

### F. B. Burns.

ATTENTION is again called to the new line of scarfs and covers which F. B. Burns, of 28 Union square, this city, has on the market. The material is quite out of the ordinary in quality and figure, and the trade is purchasing these goods as novelties which often clinch the sale of a piano when a regular line scarf would not.

Mr. Burns' mail order business for samples is increasing and he is finding it satisfactory way to supply the trade. Any manufacturer or dealer of responsibility can order by mail a line of scarfs which will include the latest novelties, and they will be sent on selection and those not wanted can be returned. This plan affords a quick and desirable way of replenishing stock.

Mr. Burns has recently returned from a Western trip which resulted in good business for him.

### Trade Items.

The firm of Stedie & McClelland has opened a factory and wareroom for the manufacture and sale of pianos at 101 Muirson street, Cleveland, Ohio. Mr. Stedie was the superintendent of the United States Organ Company in that city.

The firm of Fergusson Brothers, Richmond, Va., has been represented in this city during the week by R. O. Fergusson and I. R. Cavin. They have purchased a stock of small goods and sheet music, and will conduct a general music business at 811 East Broad street in the above city. The brothers, five in number, are mechanics, and in addition to a merchandise business will tune and repair all musical instruments.

Luxton & Black, of Buffalo, N. Y., have taken the Kranich & Bach pianos and will push them at that point. Mr. Felix Kraemer, the traveling representative of Kranich & Bach, is now in south Texas, and from there goes to Mexico. He is being favored with a very fair business. Mr. V. W. O'Brien, another representative, is traveling in Indiana.

The Perkins Institute for the Blind in South Boston, Mass., has purchased through Mr. M. Anagnos, one of the directors, six upright pianos of George Steck & Co.'s make, Style D. The reputation for durability which this make of instruments has in and about Boston decided the selection in its favor.

### Mrs. Fuller's Acknowledgments.

MRS. FULLER gratefully appreciates your kind expressions of sympathy and will always cherish the memory of the many tokens thereof in these sad hours. She begs you to accept the heartfelt thanks which she desires me to convey and in which I sincerely join.

JULIUS J. ESTEY.

BRATTLEBORO, Vt., October, 1896

# MALCOLM LOVE PIANOS.

**ARE YOU LOOKING FOR A LEADER?**

We have a Piano equal to the best. We can't tell you all about it, but if you write us we will try; but, better yet, order a sample Piano.

**PROTECTION GUARANTEED IN TERRITORY.**

Factory and Home Office: **WATERLOO, N. Y.**

**Behr Brothers & Co., New Catalogue.**

**B**EHR BROTHERS & CO. have issued their new catalogue, and it is replete with information from the establishing of the house, July 1, 1881, to the wording of the award granted their piano at the World's Columbian Exposition in 1893, and a facsimile of the award, as well as of the medal received but a few months ago. Completeness was evidently aimed at in preparing the matter for this catalogue, and the compiler can rest assured that his object has been attained.

The catalogue shows cuts of those rapid selling styles F, G, H, N and U, and is embellished with an illustration of the beautiful piano in Louis XV. style built for and installed in the bridal apartment in the Waldorf Hotel.

One is impressed with the number of testimonials from world famous musicians printed in this catalogue, and more than impressed with the wording of these testimonials.

The Behr piano supports its catalogue, and the catalogue is a good exponent of the Behr piano.

**Davenport & Treacy's Boston Foundry.**

**D**AVENPORT & TREACY, manufacturers of piano plates in Stamford, Conn., have rented a foundry on Dover street, between Harrison and Albany streets, Boston, Mass., and will operate it independently of Stamford, making in the Boston foundry plates for Boston piano manufacturers, thus saving freight charges on plates.

**Coe with Meckel Brothers Company.**

**T**HE Meckel Brothers Company, of Cleveland, Ohio, announces the engagement of A. D. Coe as manager of its retail sales department at Nos. 172 and 174 Euclid avenue.

**Current Chat and Changes.**

J. R. Knight, Waycross, Ga., was badly injured last week from a carriage upset.

The burglar who operated on Levy A. Young's store in Schenectady, N. Y., is supposed to be "Boston Jimmy," who is in custody.

C. B. Garritson has purchased the upright scales of the Gildeemeester & Kroeger piano from the receiver, Henry W. K. Williams.

George Demaraist, formerly manager for Thibouville-Lamy & Co., Paris, sailed for Europe Saturday last on the steamship La Touraine.

G. A. Stanton, Jr., Carroll, Ill., has transferred his store property to Mrs. Susan Bowman for \$5,000 cash.

The Western Cottage Organ Company in Ottawa, Ill., offered to start the factory, which has been idle for some time, if their men would accept a reduction of 20 per cent. and take 25 per cent. of their wages each week, leaving 75 per cent. stand until January 1. The workmen rejected the

proposition as to the cut in wages, but are willing to accept the conditions of payment.

The following notice has been posted throughout the Starr piano factory at Richmond, Ind.:

All men employed in the Starr piano factory are requested to vote as they please, and not allow themselves to be influenced by any foreman or officer of the company.

JOHN LUMSDEN, President.  
HENRY GENNETT, Vice-President.  
BENJAMIN STARK,  
Secretary and Treasurer.

Richard Goodspur, a piano maker of New York, ran amuck last week, called on the Catholic clergy for money, and was eventually turned over to the police, who took him to Bellevue, where he was declared insane. He worked in the factory of the Estey Piano Company.

Burglars secured \$100 worth of small goods from the store of F. E. Thompson, Des Moines, Ia., one night last week.

Edwin B. Howard will open a music store in Brantly, Tenn.

The firm of Herb & Lewis, Houston, Tex., has been dissolved.

Frank W. Grow has opened very handsome warerooms in Rutland, Vt.

The Erd Piano Company, of Saginaw, Mich., will continue business under the same name.

C. H. Burdick has opened a handsome music store in the Barber Block, Hope Valley, R. I.

F. F. Hubbell, dealer in pianos, organs and sheet music, Ashland, Wis., has satisfied mortgages for \$1,242.

F. W. Bogk, dealer in pianos, organs and small musical instruments, Sheboygan, Wis., has lifted a mortgage for \$308.

William Robertson, dealer in musical instruments, Sydney, N. S., is reported to have recorded a chattel mortgage for \$135.

J. L. Flanery & Co., dealers in pianos and organs, Springfield, Ohio, are reported to have recorded a chattel mortgage for \$220.

P. W. Raynor, dealer in pianos, organs and sheet music, Findlay, Ohio, is reported to have recorded a chattel mortgage for \$855.

Mrs. Simon Bowman has bought for \$5,000 the Stanton music store in Mount Carroll, Ill., and will conduct the business herself.

The F. E. Warren Mercantile Company, wholesale and retail dealers in musical instruments, Salt Lake City, Utah, will discontinue business.

The Fairburn Music Company, of Wilson, S. Dak.,

dealers in sheet music and musical merchandise, have recorded a chattel mortgage for \$386.

W. B. Buckmaster & Co., of Chicago, dealers in small musical instruments and toys, have decided to sell their stock at auction and go out of business.

Anderson & Sheppard, dealers in pianos, organs and small musical instruments, Clinton, Ia., are reported to have recorded a chattel mortgage for \$592.

The firm of Thompson & Leonard, music dealers, Brockton, Mass., has dissolved partnership by mutual consent. Mr. C. N. Leonard will continue the business.

The partnership heretofore existing under the name of the Olean Music Company, Olean, N. Y., has been dissolved. The business will be continued by E. Willard & Co.

Judge O'Dwyer, in the City Court, New York, recently appointed Thomas Hogan receiver in supplementary proceedings of Richard A. Saalfeld, the publisher, on application of John B. Saalman.

Schedules of Henry August Willy Sonntag, doing business as Herman Sonntag, importer of musical instruments at No. 58 White street, New York, show liabilities of \$49,871, of which \$24,263 are contingent; nominal assets, \$36,332; actual assets, \$19,005.

The copartnership heretofore existing between H. A. Triggs, Annie M. Buell and Fannie Clark, under the firm name of the Columbine Piano House, Denver, Col., has been dissolved by mutual consent, Annie M. Buell having retired and the remaining members assuming all indebtedness of said firm.

The Otto Higel Company, Limited, of Toronto, Canada, has been organized to carry on the manufacture of piano actions and keys. The capital stock is \$50,000. The officers are: Joseph N. Shenstone, president; Otto Higel, vice-president; Henry P. Nasmith, secretary and treasurer. This firm succeeds Otto Higel, who formerly conducted the piano action business.

The articles of incorporation of the J. P. Simmons Company, of Louisville, Ky., were filed for record in the county clerk's office last Monday. The business proposed is the handling, selling and manufacturing of sheet music and musical instruments. The incorporators are: J. T. McKelvey, John W. Keyes and J. P. Simmons. The capital stock is \$4,500. At an election of officers, Mr. J. P. Simmons was elected president, W. Keyes secretary and treasurer, C. M. McKelvey vice-president. The object of incorporation is to increase the sheet music and small goods department of J. P. Simmons & Co.

The hammerfelt fulling machine of Alfred Dolge & Son, which has been in construction for more than two years, is at last completed and has proved an unqualified success.—*Dodgeville Herald*.

**WANTED**—Traveling position with manufacturer, by reliable man of experience, who can sell goods. At present manager of large house. A. L. B., care of THE MUSICAL COURIER.

**WE HAVE ON EXHIBITION AT OUR FACTORY A Grand Piano which contains an improved and simplified Action of our own construction. This Action has been examined by musicians, and it has been pronounced eminently satisfactory. We invite the inspection of manufacturers and dealers who may be in the city.**

**THE STAIB PIANO ACTION MFG. CO.,**

134th Street and Brook Avenue, New York.



CHICAGO OFFICE THE MUSICAL COURIER,  
226 Wabash Avenue, October 24, 1896.

**W**HAT can one say when there is absolutely no news and no business worth dignifying by that name? Even general topics, which under ordinary circumstances would be of interest to the trade, fall on deaf ears, when other and more absorbing topics occupy every waking moment of their lives. There are a few traveling men on the road, but, notwithstanding their vain attempts to whistle up their courage, when one comes to speak seriously of the situation and to probe their true opinion it is easy to discover what the real conditions of affairs are.

It cannot be doubted that the manufacturers, the dealers, the jobbers—in short, all business men—are liable to be called upon to face a condition which most of them are hoping to escape; but while such may be the case it is not discoverable that the most successful of them are at all frightened.

Is it wrong to call the attention of you people in the East to the state of public opinion as it exists in the West? These Western people believe, whether right or wrong is not pertinent, that the Eastern people have the whip handle, and they are going to try hard to change to what they consider a more equitable basis. They may succeed, and it behooves every man to examine into the matter and see just how it will affect him. We out here are only speaking from an unprejudiced viewpoint, for in any event things will have to right themselves and merchants and the members of the music trade will have to adapt themselves to whatever policy prevails.

#### The Conover Music Company.

There is trouble in St. Paul. Mr. Fischel has resigned, and his resignation has been accepted by Mr. H. D. Cable, the president of the Chicago Cottage Organ Company, which is the principal owner of the Conover Music Company. Mr. Fischel's brother, who was an employé, has skipped out, and the safe has been robbed.

The amount of money taken is not stated, but it cannot be very large. Mr. Robinson, the former manager under Mr. Fischel of the Minneapolis branch, has been charged with wrongdoing and is now in jail.

Mr. Morenus is in charge of matters and is on the ground.

These are the simple facts at present.

#### The C. C. O. Company's West Side Store.

Frank Collier, an eccentric lawyer, who has been many times before courts of inquiry in relation to his sanity, made a scene in the west side store of the Conover Music Company one day this week by striking Mr. Carl Bronson with a whip and in the mêlée which ensued a plate glass was broken. The cause of Mr. Collier's anger was a refusal on the part of Mr. Bronson to sell him a piano. Not

much damage was done. Mr. Collier was arrested and the plate glass will be replaced by the insurance company.

#### Items.

Mr. Peter Duffy was again in the city.

The Smith & Barnes Piano Company has come right down to the gist of the situation, and that is that there are a few pianos to be sold in all parts of the country, and the

house means to have its share, to which end its travelers are out and are sending in orders. The company is also receiving orders at its home office in volume according to the prevailing conditions.

Mr. F. J. Woodbury, of the Jewett Piano Company, of Leominster, Mass., is on the road, though he is not enthusiastic about the amount of business he is doing. He is looking for better business after election.

No. 2 $\frac{1}{8}$ , \$7.50

AUTOHARP STYLE 2 $\frac{1}{8}$

THE NATION'S FAVORITE MUSICAL INSTRUMENT

## The Autoharp

Easy to Play  
Easy to Buy

**Style 2 $\frac{1}{8}$**  (upper illustration) is a very popular instrument. It has seven chord-bars, permitting modulations enough to play most any piece of popular music. Price, \$7.50.

**Style 4** (lower illustration) has a large scope and is in every way a superior instrument. It produces eleven chords and gives a much wider range of music. Price, \$15.00.

Instruction book, music and fittings go with each instrument. Full satisfaction guaranteed.

**ALL MUSIC DEALERS** sell the styles of Autoharp here advertised, or we will send them anywhere in the United States express prepaid on receipt of price.

Our illustrated story, "How the Autoharp Captured the Family," with catalogue, sent free.

**Alfred Dolge & Son** Dept. N  
Dolge Building,  
110 E. 13th St., New York.  
Salesroom and Studios, 28 East 23d Street.

AUTOHARP STYLE NO. 4

No. 4, \$15

A Customer who recently bought one of

ESTABLISHED 1853.

## THE NEW MARSHALL & WENDELL PIANOS

Made the following statement:

"It is the most satisfactory purchase I ever made.  
The case is beautiful and the depth and quality  
of the piano's tone are remarkable."

**THE MARSHALL & WENDELL PIANOFORTE MFG. CO.,**  
**ALBANY, N. Y.**

Send for Latest Catalogue.



BOSTON OFFICE THE MUSICAL COURIER, 17 Beacon street, October 24, 1866.

ON Thursday morning there was a large attendance of people at Leonard & Co.'s auction room, where the sale of Chickering pianos was to take place.

Not all the pianos, however, were Chickering; quite a number of various makes that had been taken in exchange at different times were included in the sale, so there was certainly quite a choice of names to select from.

There appeared to be but few dealers in the audience, the majority of purchasers seeming to buy for their own use.

As usual, at an auction here, there were some funny things happening, such as people bidding against themselves, one person running the price of an instrument up \$50 above his original bid, and he was the only bidder; but that is all good for the trade, so probably no complaints were made.

There was a variety of styles in this sale, uprights, squares and grands, some of them of ancient date, others really quite modern. In all about 50 pianos were disposed of, and the result of the sale was perfectly satisfactory to the firm of Chickering & Sons.

In the past three years this house has had a number of auction sales of old, or rather of second-hand, pianos, and during that time must have disposed of about 700 grand pianos. As the largest proportion of these were the very largest style of grands ever made it can be easily seen what an immense amount of space it would require to keep them stored while selling them by retail.

During the past week Chickering & Sons shipped a number of pianos to Chase & Smith, Syracuse, N. Y., who are their representatives in that city.

\* \* \*

The work of remodeling, repairing, repainting and rearranging the warerooms for the Chandler W. Smith Company is almost completed, and by the time this letter appears in print Mr. Smith will be settled in his new quarters.

For several days past the stock in the warerooms at 160 Boylston street has been moved to the Mason & Hamlin building, but the rain this morning interrupted the work for a while.

The changes in the appearance of the interior at Mason & Hamlin warerooms begin as soon as one opens the outer door. As formerly arranged, the door opened directly into the wareroom, so that every person entering, whether customers for the wareroom or persons to take the elevator for the upper floors, all came into the wareroom. Another and most undesirable result of the open door was the amount of cold air that could get in even in the few seconds

that the door required for opening and shutting, and the employés in the wareroom were alternately warmed and chilled during the day.

To obviate this a handsome glass partition has been put up, entirely separating the outside entrance door and the elevator from the wareroom; it not only is a much needed protection, but is also an ornamental addition to the room.

The large inclosed space that was formerly close up to the line of the window has been moved further back, nearly in the centre of the room, and doubled in space by adding another partition. In this inclosure will be Mr. Chandler W. Smith's desk, safe, bookkeeper, &c.

In the front part of the room will be the desk of Mr. Trowbridge, who will continue to occupy the same position with the new company that he has occupied with the Mason & Hamlin Company.

The effect of these changes has been to make the wareroom appear much larger than formerly. The entire length of the window will now be available for showing the instruments, not only from the street, but also from the inside of the wareroom.

All the paint in the front room has been done over in a pale shade of cream that matches with the walls. The middle room has also been painted in light colors.

The back room, which is devoted entirely to grand pianos, with three of the largest organs there on account of the electric attachment, has been done entirely over in light yellows, and is a beautiful room. The color is so bright and light that it makes the room look as it is flooded with sunshine.

None of these rooms are as yet in order, but enough has been done for one to see what the effect will be in the end.

The name of the new Chandler W. Smith Company is on the window and entrance door, the sign on the window being in very large and effective letters.

\* \* \*

One of the superstitions that pertains perhaps more particularly to seaport towns is about black cats. Of course everyone knows that a black cat brings luck to the possessor.

There must certainly be some special good luck in store for the Vose & Sons Piano Company, as the concern has just had a remarkably handsome black cat presented to it, not one white hair to be found, which makes it all the more valuable as a mascot.

\* \* \*

The Merrill Piano Company complains that it cannot keep one of the new Style G pianos in stock—they sell as fast as they come to the wareroom. It is a handsome up-

right with an artistic panel of leaves and the head of a dragon. It is the latest Merrill style in uprights and the company is greatly pleased with it in every way, and customers seem to be equally pleased.

\* \* \*

The Briggs Piano Company has just added a new Style X to its catalogue. In this piano the house has endeavored to put the minimum of expense in the case. The result is good, the base being simple in style, lacking the cornices and moldings that are seen on more elaborate ones. The panels are made in two styles, carved and raised, the designs being specially made for this style. The back is finished in hardwood and the whole appearance of the instrument is attractive, while the tone and interior work are the same as in all the Briggs pianos.

The other day, to show how things happen in this world, the Briggs people received orders for this new Style X from a firm in Vermont and in the same mail orders from a firm in California for the same style—the two extremes of the country.

\* \* \*

Mr. Calvin Whitney, of the A. B. Chase Company, Norwalk, Ohio, was in town on Tuesday.

Mr. P. J. Healy, of Lyon & Healy, Chicago, spent Tuesday in Boston.

### What's This?

THE Chandler W. Smith Company has been organized at Portland for the purpose of dealing in musical instruments, with \$20,000 capital stock, of which \$900 is paid in. The officers are:

President—Henry F. Strout, Boston.

Treasurer—Chandler W. Smith, Wollaston, Mass.—Portland (Me.) Advertiser.

Mitchell & Co., Nora Springs, Ia., are soon to open a branch in Mason City, Ia.

\* \* \*

H. B. Mook, of Hazelton Brothers, was injured last week while riding a bicycle. He was run into, and fainted away after receiving severe injuries, from which he is now rapidly recovering.

\* \* \*

Miss Margaret Ray Robinson, cashier for F. W. Baumer & Co., Wheeling, W. Va., was married October 15 to H. B. Nesbitt, of the same city. November 15 F. W. Baumer is to follow suit, marrying a young lady from Winchester, Va.; H. D. Becht, of this house, did the same thing on the 12th.

**THE ARTISTIC  
MERRILL PIANO**

*The highest possible standard in Tone  
and Workmanship.*

118 BOYLSTON STREET, BOSTON, MASS.

# BLASIUS

## PIANO

The Success of the  
Nineteenth Century!

WHOLESALE:  
**BLASIUS PIANO CO.**

Woodbury, N. J.

EIGHT MILES FROM PHILADELPHIA.

Has more unsolicited testimonials given on its Tone, Touch and Design than any Piano before the public from scientific experimenters in sound waves, and from artists, musicians and the best judges of Piano making.

Dealers in search of a "LEADER" will find  
it in the BLASIUS.

The New Styles of this Fall eclipse all productions in the piano makers' art.

WE INVITE CORRESPONDENCE.

Stands at the Head of  
Piano Construction!

RETAIL.

**BLASIUS**  
& SONS  
1101, 1103, 1119 Chestnut St.,  
PHILADELPHIA, PA.

## LIFE'S OPPORTUNITIES.

CHICAGO, October 23, 1896.

Dear Musical Courier:

THE conditions of trade are better than they were on the Fourth of July. The improvement is perceptible. Several firms rented pianos to dancing academies that opened up last week for the season. Piano teachers were also busy last week borrowing instruments for their studios, and a number of vocal teachers rented old grands. Oh, business is looking up, looking up, and by Christmas we will find things lively if McKinley has, in the meanwhile, been elected. That very sentiment is expected to elect McKinley.

That reminds me of a bet I witnessed between two piano men, whose names I dare not mention until after the election. One is A; the other B. A bets B any upright of A's make that McKinley's popular majority in the total vote will be half as large as Watson's minority. B accepts, but under A's proviso that if A wins he is to get \$500; and if B wins he must advertise A's upright on a full page of THE MUSICAL COURIER as the piano he won. On that page B must mention the make, put in the cut of A's piano and tell the story of the bet. Furthermore, if A wins the \$500 he must publish the bet story in THE MUSICAL COURIER on a page. If you should have any objections to this arrangement, please wire.

\*\*\*

Then I have a record of another election bet. C bets an upright against D's upright that the total of Bryan electors will not amount to as many as the total of the three highest States carried by McKinley, counting, of course, electors.

\*\*\*

Then I've got another piano bet to record. E bets F that McKinley will carry more States west of the Missouri than Bryan will, counting Missouri as west of that river. If E loses he agrees to play on one of F's uprights for 24 continuous hours in F's warerooms somewhere. Many piano men here think that E will not be able to endure this strain. If F loses he must buy one of E's pianos at the retail price and put it into his private residence for at least a year. Dangerous bets for piano men.

\*\*\*

In all my experience I was never in such a red hot bed of politics as this is. It is unequalled. And the number of lopsided piano and music cranks there are is surprising. I was introduced to one Iowa dealer recently who is a strong silver man. I asked him how he came that way, and he immediately started in to make a stump speech. After finishing he said: "I don't want to cheat my creditors by paying them in cheap silver, but I am a silver man for reputation in my town, with the hope all the time that McKinley will be elected. I've got to be silver, and we've had so much talk about it for years out our way I know all the arguments by heart." This talk actually took place in a piano wareroom here a few days

ago. The creditor, who is a gold man, was present. Now the question is whether this Iowa silver talker didn't lie just to make himself more solid with his piano creditor, who, of course, was pleased to hear this all. I wouldn't credit that man with an organ reed, much less a reed organ, and if he reads this I bet he'll shut up and say nothing.

\*\*\*

There's a scheme working out here on the sly to reduce salesmen's salaries. It is generally supposed among certain men here that most of the salesmen are working on commission just now. Of course, three or four of the leading men are not supposed to be affected, but the bulk of the men are supposed to be off the straight salary lists ever since the real dull times set in, and are simply working on a commission basis. Of course, on reinstatement the new salaries would be based on the commission account and its results; that's the scheme.

Many of the boys out here are playing the ostrich act and are not letting on what they know others know of them as well as themselves, but the air is blue. Some changes of men have recently been noted in your columns and more are coming; just watch and see if I ain't right. The boys cannot stand it.

\*\*\*

Well, the reason you haven't heard from me is because I've been away in a half dozen States, not on a political mission, but to look into the \$75 box and learn something about its handling. Honestly, I cannot afford to tell you all I learned. It's too rich. Down in this State I struck dealers that had no other pianos in stock at all; only \$75 boxes. They are just simply making a kind of sewing-machine, lawnmowers, chicken-coops bicycle and \$75 box combination out of their business. That's what it amounts to; that's what it was bound to get to, and the end is not yet.

\*\*\*

In Milwaukee it is just as bad, and worse. Some of the dealers are trying to hold up the decency of the piano business to public view and show that it has not yet dropped into the slough, but there are a half dozen stores whose proprietors are apparently converts to the \$75 box theory. And how they do advertise the trash! And the names upon the boxes! It is simply amazing.

Of course, they claim to be making big profits, and then in the next breath they say they are compelled by competition to handle the stuff—two statements in direct variance with each other.

\*\*\*

From all this I should conclude that the \$75 box is a success. What is a success, anyhow? You are trying to show that this \$75 box is ruining the piano business, but is it? Has the piano business itself not become a \$75 box business? and if it has why then the \$75 box is a success. It must be denominated a success if it is admitted that the \$75 box has supplanted the old legitimate piano. A success is something that has not failed; a scheme, a policy, a plan, a product, that has not failed. That's what we

call a success. Well, if so, and I guess I'm right, the \$75 box is a success. Is it not? Let us see further.

\*\*\*

Suppose I were a dealer? What could I do at present? I've been thinking this over on trains between towns a good deal, and sifted the matter down pretty fine. All around me the other dealers would be handling \$75 boxes. Would I not have to keep some on hand? The very fact of keeping them on hand would sell them, for whenever the competition should arise I would have to pull my box out and show it, and if I could do no better I should sell it. Well, now, if there are 5,000 piano stores in this country and they average only two boxes, that makes 10,000 in stock. If there are 2,000 pretty active dealers and they average two sales each per month of the boxes, that makes 48,000 a year. But deduct four bad, hot months, with one sale only instead of two, and that would still leave a demand for 40,000 of the boxes a year.

I'll get down still closer and make it but 1,000 hustling dealers, with an average of two boxes each a month, and you have a pretty sure demand for 24,000 boxes.

\*\*\*

I submitted these mathematics to two piano manufacturers known as pretty conservative men, and they told me to split the difference and call it 36,000 boxes a year, and further investigation proves this estimate to be about correct. Now, how are you going to stop this legitimate traffic in the box? Can you show me how I am going to get along as a dealer without the box when all the dealers in my section are selling it?

Of course if there are 36,000 of these trash boxes sold they must be made. The trash makers are not making the 36,000, but the makers of legitimate pianos are turning out a whole lot of \$75 boxes. In that respect you have hit the nail on the head, but that does not solve the riddle; it makes it more perplexing.

The fact that such a vast competition exists in the manufacture of the box gives the dealer great advantages, for the manufacturers are beginning to give him very fair credit on box purchasers.

\*\*\*

Of course there is only a certain demand for pianos,

\* If Mr. Pocet will continue to study this paper as of old he will see how that question is answered. Certainly he or any other man or dealer could get along without the box.

## Which to Buy.

That make of Action which has a sympathetic touch, quick, perfect repeat and carefully constructed to withstand climatic influences, is the make to buy.

You can be supplied with just such Actions by applying to

**Roth & Engelhardt,**  
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Loud, Soft, Sustaining,  
Mandolin, Orchestra.



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musical effects found in any  
Piano made.  
Send for particulars. . . . .

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524, 526 & 528 West 43d Street,

NEW YORK CITY.

flexible I admit, running up to certain quantities in one year and down to lesser numbers next, and so on. But there is a kind of undetermined yet regular demand. If you are going to have this demand supplied by furnishing \$75 boxes that kills the sales of other pianos, for the \$75 box creates no increased demand. The all around average price of pianos falls, the profits become smaller, and very naturally, for the bulk of the business is smaller, but no new customers are made, because the \$75 box has supplanted the better pianos. The regular customers simply get the \$75 boxes instead of getting the others. There you are; what are you going to do about it?

\*\*\*

Maybe your decision to print the prices outright if effected will raise a havoc in the retail trade. I can see how all the dealers will jump at the material to kill the box, for the dealer is just as anxious as the legitimate manufacturer to kill the \$75 box and thereby elevate the whole trade.

You have the capital and the facilities to furnish all the printed matter on this subject the trade can utilize or consume, but is it not a dangerous scheme? Might it not redound to the benefit of the box after all? Of course, you know best. You have been in the business so many years, and have such intimate associations with the best minds in it, that you can very readily strike an average judgment. And then you are in direct touch with the dealer, too. I can see very well how you can inflict a terrible blow to the box and assist the dealer in getting out of the nasty hole into which the nasty box has pulled him. Well, it's worth trying.

\*\*\*

I heard a good thing out in Omaha the other day. A dealer traded a \$75 box even for a horse and buck wagon. The owner of the latter wanted a warranty and the piano man gave him one for ten years. You know, the worse the piano the longer the warranty. The piano man demanded a warranty for the horse and buck wagon, and got one also.

That very night the horse died. The piano man went to the horse man and told him, asking "What is to be done?" The horse man told him that if he would pay him the original price of the horse he would, on return of the buck wagon, return the piano

to the piano man. "Otherwise," he added, "I'll keep this piano ten years and if then the warranty has been fulfilled I will pay you the price of the piano as invoiced in our exchange." (I believe it was a \$250 swap.)

The piano man could not understand it. "Well, you know," said the horse man, "warranties on horses are mere matters of form." "So are the warranties on pianos," hotly replied the piano man. "Is that so?" said the horse man hoarsely, "is that so? Well, then you give me back my horse and buckboard and take your damned box out of here."

That settled the piano man. Having admitted that his warranty was no good he could not insist upon the enforcement of the other. The piano is still—very still—in the horse man's house.

\*\*\*

A piano tuner in this town agreed to keep a certain piano teacher's piano in tune annually for all the empty bottles which were accumulated during the year in the piano teacher's house. He kept a record from October 1, 1895, to last first of October, which I copy:

|                               |
|-------------------------------|
| 16 Quart apollinaris bottles. |
| 103 Pint apollinaris "        |
| 51 Hunyadi Janos "            |
| 1,215 Pint Champagne "        |
| 142 Claret "                  |
| 210 Rhine wine "              |
| 2 Citrate magnesia "          |
| 8 Whiskey "                   |
| 2 Demijohns                   |

This particular teacher always finds his piano in excellent tune; the tuner is watching it carefully, but complains that there are not enough Hunyadi Janos bottles. They ought to average more than one a week, considering the others. M. T. POCET.

#### Chickering & Sons.

IT is refreshing to find men so broad minded, so confident of the progress of civilization and its exponent—business—who during times of depression, of currency agitation and abandoned business projects, go ahead perfecting their product with sublime faith in the commercial broadening of our markets. Some Chickering pianos we have lately examined show the work that was done on them during all the weary summer months, when there was but little incentive to labor. Chickering & Sons have made a still further advance since last year. Their product is better artistically and commercially.

Mr. C. H. W. Foster, the head of Chickering & Sons, has

shown his wisdom in the work that has been done. He believes in bettering that which many believed could not be bettered. He does not believe in accepting business that is frail or shaky, or that will not bear his commercial rules. Deals involving risks Mr. Foster does not consider good business when the risk is above the normal. He rejects this business, believing in this rejection that he has really advanced the prosperity of Chickering & Sons. His broad mind has foreseen the coming commercial activity, and he has the grasp and control of himself enough to have encouraged the artistic work done on this fall's product of Chickering pianos. He has the courage of his convictions, and the result will be seen in the increased business of the coming periods of activity.

This agent a remarkably beautiful brochure from the press of Ketterlinus just sent out by Chickering & Sons.

#### Still Honoring the Dead.

AT a postponed meeting of the Piano Manufacturers' Association of New York and Vicinity held Tuesday, October 20, at an hour too late for report in the last issue of THE MUSICAL COURIER, the following preamble and minute regarding the late Hon. Levi K. Fuller was passed:

WHEREAS, It has pleased the Almighty God to remove from life upon this earth our honored friend and fellow-craftsman, the

#### Hon. Levi K. Fuller,

late member of the old-established houses of the Estey Organ Company, of Brattleboro, Vt., and the Estey Piano Company, of New York; and,

WHEREAS, It is deemed meet and proper by the members of this association, assembled at a special meeting convened for the purpose, that we give public expression as an association of our individual sorrow in the loss of our friend, and our deep sympathy for the members of his family and his firm in their affliction, therefore be it

Resolved, That the following minute be adopted and entered upon the records of this association, and that copies thereof be transmitted to the family of the departed and to the partners in business:

#### MINUTE.

The members of the Piano Manufacturers' Association of New York City and Vicinity, justly appreciating the benefits that have accrued to our industry, to science and to mankind from the honorable and successful life of one who has devoted himself to our calling for so many years, from his earnest and conscientious efforts in establishing the international pitch, and from the kindly and affectionate intercourse of a just and generous man in all the relations of life, in the family, with business partners and associates, with the employés of a great and thriving institution, with the people of the State of Vermont, who at one time chose

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and Improvements.

\*\*\*\*\*

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\*\*\*\*\*

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\*\*\*\*\*

FACTORY: LESTER, PA.



him as their Governor, and in the multifarious duties and responsibilities of a loyal and warm hearted American citizen, do recognize that in the death of

**Levi K. Fuller**

the whole trade has sustained a grievous loss, and that by his untimely departure from the scene of his earthly activity a gap has been created that will always be felt.

PIANO MANUFACTURERS' ASSOCIATION OF NEW YORK CITY AND VICINITY.

A. H. FISCHER, President.

ROBERT C. KAMMERER, Secretary.

WILLIAM STEINWAY, Vice-President.

SAMUEL HAZELTON, Committee.

NEW YORK, October 20, 1896.

**YOU want an Organ that**

**SELLS WEARS  
WELL, WELL.**

**That's the Weaver Organ.**

**Weaver Organ and Piano Co.,  
YORK, PA.**

**Move by Gorham.**

C. L. GORHAM & CO., by their counsel, Frank C. P. Goulding and Rockwood Hoar, on Thursday last filed motions to dismiss the actions brought against them in the Superior Court by the Mount Morris Bank, New York; German-American Bank, Rochester, N. Y.; Hills Brothers Company, of New York, and Charles Hagen *et al.*, Peterboro, N. H., two cases which were entered at the October return day with the clerk of courts.

The motions are similar in each case and ask that the cases be dismissed, on the ground that the plaintiff is not an inhabitant or located within this Commonwealth; that by the laws of Massachusetts the plaintiff's writ must therefore be indorsed before entry by some sufficient person who is such inhabitant. Plaintiff has failed to furnish indorser, wherefore the defendants move that the action be dismissed and their costs awarded them.

This is the latest phase in the Gorham matter, and will be somewhat of a surprise to the counsel for the plaintiffs, as they have supposed since suits were brought that the defense to the actions would be to deny the authority of Charles A. Williams, who accepted the drafts in behalf of the firm. The cases will be heard first on the motions to dismiss.

It is said that sufficient evidence has been collected to show that Mr. Gorham must have been cognizant of the fact that his manager, Mr. Williams, was getting considerable accommodation in order to run the business, and that, consequently, his claim that he knew nothing of Mr. Williams' action in giving out paper will not hold.

Expert legal authority is decidedly of the opinion that Mr. Gorham will have to pay all the notes ultimately.—*Worcester Spy, October 22.*

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E. A. COLE,  
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A High Grade Piano, equal to any!  
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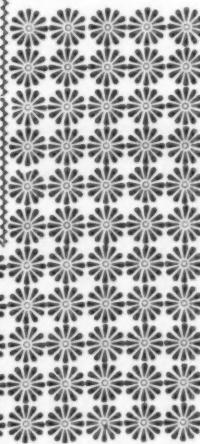
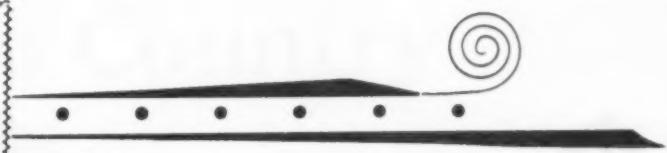
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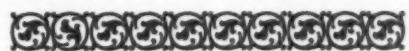
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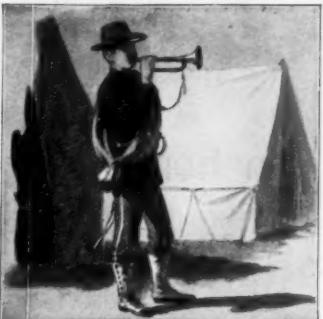
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*Gentlemen*—The Parlor Grand Piano ordered of Mr. P. B. Severson, your representative in this city, reached here in fine shape and was placed in my music room two weeks ago. Since then I have received numerous congratulations from my musical friends, and I take this opportunity of expressing to you my complete satisfaction.

I have used one of your Square Pianos, No. 3,146, for twenty-five years, and it is in fine condition to-day; so you will understand I had set my expectations pretty high, but this superb Grand is a masterpiece, capable of expressing all the emotions, power, richness, sympathy and delicacy of tone at the will of the performer. In fact all your Pianos are an inspiration, and bear indisputable evidence of having been labored on with care, and I earnestly wish you the continued success your efforts so richly merit.

With distinguished regards, I am,

Very sincerely yours,

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|------------------------------------------|-----------------|---------|----------------------------------------------|--------------------------------|------------------------------------|---------|-----------------------------|-----|-----------|
|                                          |                 |         |                                              |                                |                                    |         | %                           | %   | 1/1 size. |
| 708                                      |                 |         | <b>Stradiuarius</b> Model Nutbrown           | varnish excellent              | Imitation Old Ebony Trimmings,     | .       | 90                          | 108 | 108       |
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| 386                                      |                 | 917     | <b>Stradiuarius</b> " Chestnut "             | "                              | .                                  | .       | 126                         | 144 | 162       |
| 413                                      |                 | 891     | " Yellow Brownish "                          | "                              | .                                  | .       | 117                         | 135 | 153       |
| 945                                      |                 |         | "                                            | French style                   | "                                  | .       | 126                         | 144 | 162       |
| <b>Conservatory-etc. Brand on Scroll</b> |                 |         |                                              |                                |                                    |         |                             |     |           |
| 989                                      |                 |         | <b>Amatus</b> Model Light Brown Amber        | varnish Imitation Old          | Ebony Trimmings, but Rosewood Pegs | .       | 168                         | 180 | 198       |
| 1066                                     |                 |         | " Orange Yellow "                            | "                              | Rosewood Pegs and Tailpieces       | .       | 198                         | 216 | 234       |
| 475                                      |                 | 909     | <b>Stradiuarius</b> Yellow Brown             | "                              | Ebony Trimmings                    | .       | 198                         | 216 | 234       |
| 482                                      |                 |         | " Red Amber "                                | "                              | .                                  | .       | 180                         | 198 | 216       |
| 797                                      |                 |         | " Brownish Yellow "                          | "                              | .                                  | .       | 270                         | 297 | 314       |
| <b>Ladies-Violins in 1/2 size</b>        |                 |         |                                              |                                |                                    |         |                             |     |           |
| 131                                      |                 | 1256    | <b>Amatus</b> Model Yellow Red               | varnish                        | Ebony Trimmings                    | .       |                             |     | 60        |
| 227                                      |                 | 1273    | <b>Stradiuarius</b> Chestnut Brown Yellowish | "                              | .                                  | .       |                             |     | 68        |
| 878                                      |                 |         | " Red and Amber "                            | " in the middle light shaded " | .                                  | .       |                             |     | 108 50    |
| 312                                      |                 | 1273    | <b>Guarnerius</b> Brownish Yellow            | " imitation "                  | .                                  | .       |                             |     | 136       |
| 838                                      |                 |         | <b>Francois Duffort</b> Reddish Yellow       | " shaded, Imitation Old "      | .                                  | .       |                             |     | 144       |
| 372                                      |                 |         | <b>Jon. Klotz</b> Red Brownish               | " "                            | .                                  | .       |                             |     | 162       |

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|----------|-----------------|----------|-------------------------------|----------------------------------------------------------------|---------------------------------------------------------------|---------|-----------------------------|-----|-----------|
|          |                 |          |                               |                                                                |                                                               |         | %                           | %   | 1/1 size. |
| 92       |                 |          | <b>Hopf</b> Model Nutbrown    | varnish French finish                                          | Ebonized Trimm.                                               | 20      | 65                          | 71  | 90 24     |
| 94       |                 | 40       | " " inlaid edges              | " "                                                            | Ebony plated Fingerboard                                      | 21      | 65                          | 71  | 90 25     |
| 92       |                 | 617      | " "                           | " "                                                            | " "                                                           | 25      | 70                          | 76  | 90 27     |
| 93       |                 | 617      | " "                           | " "                                                            | better pegs "                                                 | 27      | 60                          | 66  | 85 30     |
| 967      |                 |          | " "                           | shaded "                                                       | Tailp. with Pearl heart "                                     | 32      | 25                          | 33  | 35 75     |
| 75       |                 | 118      | " "                           | French finish "                                                | " "                                                           | 38      | 50                          | 40  | 41 50     |
| 80       |                 | 503      | " "                           | shaded "                                                       | dot "                                                         | 41      | 50                          | 43  | 44 50     |
| 83       |                 | 504      | " "                           | " "                                                            | Ebony Trimmings                                               | 49      | 50                          | 51  | 52 54     |
| 97       |                 | 619      | " Dark Red "                  | " raised top and back, Tailp. with double dot, Ebonized Trimm. | Ebony                                                         | 49      | 50                          | 51  | 52 54     |
| 100      |                 | 630      | " "                           | " "                                                            | Ebonized Trimmings, Good Finish                               | 57      | 50                          | 59  | 60 62     |
| 221      |                 | 505      | " Nat Color                   | " "                                                            | Ebony                                                         | 91      | 50                          | 98  | 94 96     |
| 234      |                 | 596      | " "                           | " "                                                            | " "                                                           | 108     | 50                          | 105 | 106 108   |
| 289      |                 | 1243     | " "                           | " "                                                            | " "                                                           | 91      | 50                          | 98  | 94 96     |
| 927%     |                 |          | <b>Ole Bull</b> Red and Amber | " "                                                            | " "                                                           | 61      | 50                          | 68  | 64 66     |
| 165      |                 |          | Brown                         | " "                                                            | " "                                                           | 67      | 50                          | 69  | 70 72     |
| 232      |                 | 1292     | Yellowish Brown               | " "                                                            | " "                                                           | 81      | 50                          | 84  | 87 90     |
| 985      |                 |          | Red                           | White edges                                                    | Rosewood back, sides, Fingerboard and Tailpiece, Ivory saddle | 90      | 50                          | 98  | 98 100    |
| 787      |                 | 1386 1/2 | " "                           | " "                                                            | Yellow Brown varnish with carved embossed Portrait on back    | 207     | 50                          | 210 | 213 216   |

| Your Nr. | Actual Cat.-Nr. | Old Nr. | Nr. 183                            | Nr. 526                                                                          | Nr. 301         | Doz. M. | prices do not include bows. |     |           |
|----------|-----------------|---------|------------------------------------|----------------------------------------------------------------------------------|-----------------|---------|-----------------------------|-----|-----------|
|          |                 |         |                                    |                                                                                  |                 |         | %                           | %   | 1/1 size. |
| 183      |                 |         | <b>C. F. Hopf</b> Model Nut Brown  | varnish                                                                          | Ebony Trimmings | 75      | 78                          | 81  |           |
| 344      |                 |         | <b>Caspar da Salo</b> Light Yellow | "                                                                                | " "             | 135     | 139                         | 144 |           |
| 982      |                 |         | Red Brown                          | "                                                                                | " "             | 144     | 162                         | 180 |           |
| 397      |                 |         | Amber                              | "                                                                                | " "             | 162     | 180                         | 198 |           |
| 464      |                 |         | Red Brown,                         | beautifully shaded, with carved Arab. on Scroll, much favorite style             | " "             | 180     | 198                         | 216 |           |
| 466      |                 |         | Nut Brown                          | the middle and upper part light shaded, nicely polished, Imit. Old, Ebon. Trimm. | " "             | 189     | 207                         | 225 |           |
| 460      |                 |         | Amber Red                          | niceley shaded                                                                   | " "             | 189     | 207                         | 225 |           |
| 837      |                 |         | Red Brown                          | Carved Arabesques on Scroll                                                      | " "             | 231     | 238                         | 250 |           |
| 497      |                 |         | Gold Yellow                        | Light shaded                                                                     | " "             | 360     | 378                         | 396 |           |
| 1017     |                 |         | Light Brown                        | French style, wood inlaying in back                                              | " "             | 252     | 270                         | 288 |           |
| 833      |                 |         | Brown and Amber                    | Carved Arabesques in Corners and on Scroll                                       | " "             | 186     | 206                         | 224 |           |
| 528      |                 | 1107    | Brownish Yellow                    | with Gold Star, Wood Inlaying, carved Arabesques on Scroll                       | Ebony Trimmings | 234     | 252                         | 270 |           |
| 485      |                 |         | Halfround, Orange                  | varnish Imitation Old,                                                           | " "             | 63      | 64                          | 66  |           |
| 269      |                 | 985     | Round, Yellow Brownish             | " "                                                                              | " "             | 72      | 73                          | 75  |           |
| 300%     |                 | 986 1/2 | Dark Brown                         | " "                                                                              | " "             | 72      | 73                          | 75  |           |
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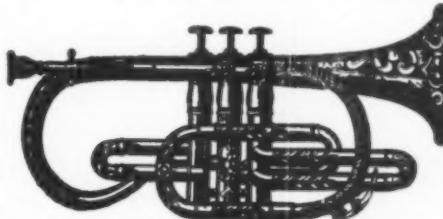
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